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Mrs. Vincent Astor's Drawing Room at Rhinebeck — Painting by William B. E. Ranken — Courtesy Wildenstein Galleries

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• • • •

A fine Hepplewhite sofa covered in heavy tan linen exquisitely embroidered in a charming design of soft colorings. An excellent example of the same period is a graceful open arm chair covered in antique red damask. One of a pair of Chippendale open arm chairs covered in petit point and embroidered—is shown in this unit. A distinctive bookcase of mellow walnut enhances the singular charm of this group of 18th Century inspiration.

Just arrived! New shipment from England, 18th Century furniture, mahogany or walnut. Also bric-a-brac, china, etc.

Decorators and connoisseurs are cordially invited to visit the Lans shop where this group is now on exhibition.

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ARTS & DECORATION, August, 1931. Published every month. Volume XXXV, Number 4. Publication Office, 578 Madison Avenue, New York City. Subscription price, $6.00 a year; two years, $10.00; three years, $12.00; single copies, $0.50; foreign subscriptions, $1.00 additional for postage; Canadian subscription, $0.50 additional. Entered as second-class matter March 5, 1919, at the post office in New York City, under the act of March 3, 1879. Copyrighted 1931, by Arts & Decoration Publishing Co., Inc. Registered U. S. Patent Office



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It is the function of this company to produce furniture which in the hands of the Interior Decorator will become an actual part of the room for which it is ordered. The Interior Decorator and his client will find here interesting models of rare beauty that are available in such a variety of treatments that their proper selection, together with the other appointments of the room, becomes a distinct decorative problem resulting in an artistic achievement.

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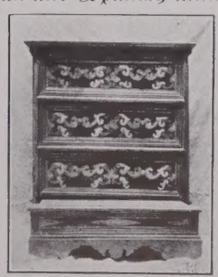


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From the Smart Shops and Antique Galleries

By ELIZABETH LOUNSBERY

ANTIQUE furniture, both 16th and 17th Century Italian and Spanish, has been received in the recent shipments of George W. Funk in an interesting showing of desks, chest of drawers, credenza, chairs and tables of all sizes, in which the small, occasional types are featured, adaptable to all uses.



Italian walnut 12th Century chest of drawers and stool, covered in needlework and blue velvet. Spanish gilded wood lecturn. 17th Century altar piece. By courtesy George W. Funk, 862 Lex. Ave., N. Y. C.

Other notable pieces are the stools, such as that illustrated, covered in old Florentine needlework, and many beautiful mirrors in their original gilded frames. Fabrics for hangings and coverings are also to be found here in quantity, in richly colored damasks and embroidered silks. Mr. Funk's collection of alabaster, both modern and old, is likewise unique in offering unusual shapes for lamp bases and for ornamental purposes. Architectural paintings and wrought iron torchères and candlesticks are other decorative accessories of note.

INTERIOR furnishing in which beautiful old wallpapers form the keynote of the scheme has inspired Isabella Barclay to assemble a rare collection of 18th Century French papers and painted canvases from which to choose. With such rare examples as the "Hunt in the Forest of Compiègne," complete in a set of 44 running feet, made by Jacquemart et Bénard, successors to Revillon, yet bearing the Revillon seal, or the equally decorative papers of Dufour the beauty of a setting is assured. In the smaller groups, the papers are often shown in screen panels, that may be removed and applied to a wall surface. In the painted canvases, the decoration varies from running flower designs on soft blue grounds to the darker, richer tones, as in that intended as a cartoon for a Soho tapestry in three panels.

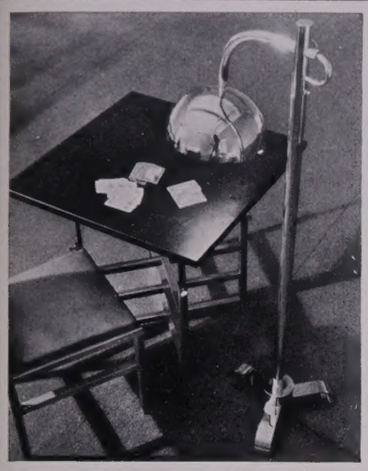
Borders with Louis XVth and XVIth, Empire and Directoire motifs form another distinctive collection, here. There are, as well, rare Aubusson rugs, marble mantels, tôle candelabra and side brackets with flower spray branches, and four remarkably fine terra-cotta garden figures by Bouchardon weathered a deep brown.



One of six panels, 48 running ft., early 19th Century French paper by Dufour, "Monuments of Paris." The colorings combine blue, yellow and green. Courtesy Isabella Barclay, Inc., 16 E. 53rd St., N.Y.C.

MODERN furniture manufactured for wholesale and retail buyers by Vollmer Inc., in aluminum, chromium, brush nickel and copper with glass and bakelite table tops, offers a variety of de-

DECORATIONS OF DISTINCTION



Combination bridge and coffee table, brushed nickel base, bakelite top. Indirect reading lamp. Square tubing chair, blue Permatex seat. Courtesy Vollmer, Inc., 227 E. 45th St., N. Y. C.

signs in the contributions by leading modernists, such as the Hoffman's and others of equal prominence.

As an example of combined conveniences an aluminum tubing telephone stand is to be mentioned for its many advantages. This consists of a black lacquer telephone shelf with an adjoining seat, covered in black rep, and convenient racks for books. Another innovation is the table illustrated, which may be lowered and used as a coffee stand or raised for bridge. The nests of tables and smoking stands are also of interest, likewise the desk sets and lamps of various types.



Reproduction of Jacobean cupboard in hand-carved oak with boxwood and ebony inlay. Desirable for dining room. Courtesy Ashforth Shops, Inc., 316 E. 61st St., N.Y.C.

FURNITURE of period design, made for the trade and the decorators in their own factory, is presented by the Ashforth Shops in a creditable showing of fine pieces.

Using only the best of kiln-dried wood these manufacturers supply reproductions in an antique finish or polished glass lacquer surface that vies in beauty with the old, so skilfully is the work executed. Following the designs and adaptations of period motifs by John Edward Moyer, each piece is made a careful study until it becomes a finished product in hand carving and superior workmanship.

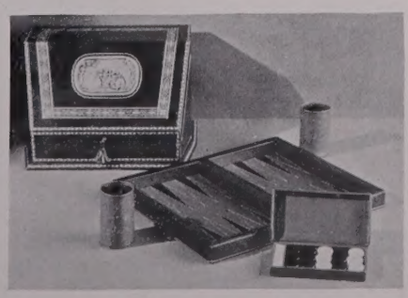
Special designs are also executed by these Shops, as well as overstuffed pieces in which modern outline are featured in the frames.

LEATHER work of the finest kind with hand tooled gold, as applied to practical accessories for the house, by the Florentine Craft Co., combine utility with beauty.

To meet each requirement, just the proper proportions are studied such as the case illustrated, intended for a French telephone. This is beautifully lined with silk and velvet and can be made in any colored leather to harmonize with other decorations. With this is a leather cover for the telephone book, equally attractive.

Backgammon sets, too, are made for every purpose such as in the usual table size; that suitable for traveling, as illustrated, which fits snugly into the suitcase or valise, and the small pocket size. Among other accessories may be added the complete appointments for a desk; waste baskets, some with cinnabar inserts, photograph folios, and frames; atlas and dictionary covers, book ends, cigarette boxes and magazine floor racks in Florentine and colored leather.

VICTORIAN furnishings that comprise so definite a part of Bruce Buttfield's decorative work,



Florentine leather hand tooled telephone case with bronze plaque. Any color, red and black tooled backgammon set, 6″ x 10″. Also comes in other sizes. Courtesy Florentine Craft Co., 54 W. 21st St., N. Y. C.

by no means exclude period types and Georgian interiors, in which Mr. Buttfield has produced some of his most intriguing backgrounds.

Louis XV walnut and rosewood desk—Early 18th Century armchair (set of 6).



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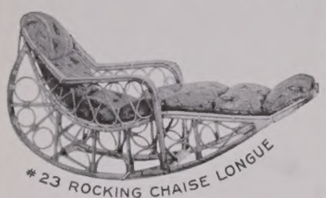
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For example, as a departure and suggesting the modern, in a recently completed commission, the living room showed two-toned white walls with an oyster white carpet. All window draperies were white and the Victorian furniture finished in white with white velvet coverings. The piano, too, was given the same finish. White pleated and smocked linen lamp shades were used and color only introduced in tall crystal vases filled with brilliant flowers and in touches of colored glass, here and there.

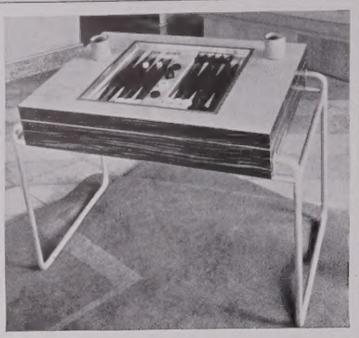
In outdoor iron furniture, Mr. Buttfield has acquired some exceptional examples of the Victorian era originally used in old cemeteries, but in their present day presentation painted in glowing shades of pink and yellow, as well as white. He has likewise revived iron urns of classic outlines, formerly used on lawns, and iron animals, such as amusing deer and dogs.



Reproduction 19th Century hanging shelf, white finish. Bisque hand vases; Staffordshire group and glass fruit and goblet of the period. Courtesy of Bruce Buttfield, 12 W. 8th St., N. Y. C.

MODERN decoration and furniture, designed and executed under the supervision of the group of architects that control the S.P.R. Galleries, is featured by these galleries. There are also several interesting decorative items that have originated here, such as the triple flower vase in which three cone-shaped containers of graduated size, in white, yellow and green glass, fit within each other, making a charming and most unusual flower holder. A pewter bowl of original design with broad leaves radiating from the base, as its only decoration, is another designed in their studio.

In conjunction with the modern, period decoration covering the 18th Century English and French, as well as the Colonial is also carried out to comply with the possible preferences of their clients.



Aluminum tubing backgammon and checker table with Macassar ebony reversible top, inlaid with pewter and hollywood around the sides. Courtesy S.P.R. Galleries, 40 E. 49th St., N.Y.C.

FURNISHING the interior of the house to make it a livable and interesting home, free from the spectacular is the endeavor of Miss Zuckermann of the Georgian Galleries with the cooperation of Gennaro D'Onofrio, who is associated with her. In favoring the Federal, Adam, Duncan Phyfe, 18th Century English and late French periods, Miss Zuckermann has found attractive backgrounds for the colorful chintzes and silks, which she has a special talent in combining.

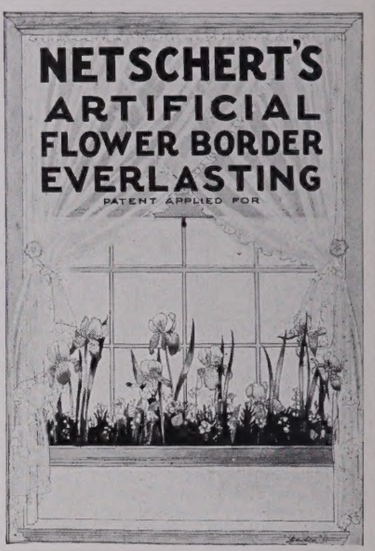
As an example, one of her country house morning rooms shows a mauve wisteria pattern chintz on a gray ground, as the curtains; green moire covering a Sheraton satinwood sofa and green brocade on a comfortable English armchair. A velvet covered footstool repeats the wisteria note. Another pleasing combination appears in a sun porch done in Chinese yellow with green and mulberry, very cheerful.

In carrying out her work, Miss Zuckermann first studies the personality of her clients so that she may work in complete harmony with their ideas and reconcile them consistently to the outline of her decorative plan for their homes.



Reproduction Chippendale mahogany armchair with tapestry covering. Late 17th Century walnut English table with hexagonal top. Courtesy Georgian Galleries, 400 E. 58th St., N. Y. C.

LAMPS and metal lighting fixtures, brackets, flower pot holders, trays and boxes, classified by Kanné and Bessant as "metal-

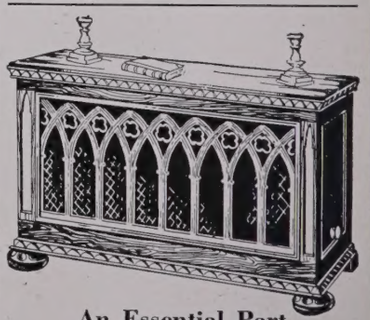


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Mahogany folding top side table made by Virginia Craftsmen. Tôle lamp, cigarette box, ashtray and plant holder, any color. Courtesy Kanné & Bessant, Inc., 460 W. 34th St., N. Y. C.

liques" are made in their own factory for general distribution to the trade and specialty shops.

Equally important as a feature of their work are the mirror glass novelties and trays—one consisting of a single piece of oval mirror glass bordered by a wide brass gallery, being an exact copy of a beautiful old glass tray at Monticello, the home of Thomas Jefferson. In lamps, there are many new types shown in tôle, silver, brass and copper, as well as pewter in the early American lamps.

As an additional feature of their business this firm has become the New York representatives of the Virginia Craftsmen of Harrisburg, Va., makers of authentic, hand-



Reproduction mahogany Chinese Chippendale tea table with Crown Derby tea service, part of an original 38 piece set. Courtesy Lans, 544 Madison Avenue, N. Y. C.

made reproductions of antique furniture. Having been granted the exclusive privilege of reproducing the historic antiques of Thomas Jefferson's famous home, many of the reproductions are from this source, perfect in every detail.

ANTIQUE furniture supplemented by well-made reproductions at attractive prices, comprise the extensive stock of Lans Madison Avenue shop.

Notably among the latter are the many small and generally useful tables, some of which are copies of the larger English tables with galleries, modified in size for smoking stands and sofa-end use. In the more important furniture, are 18th Century English break-front cabinets, secretaries and other pieces in yew wood, walnut and mahogany, as well as three part pedestal dining tables with chairs.

Supplementing an exceptional collection of rare old English china tea and dessert services, the autumn importations are to include



Directoire metal lamp, Empire green finish. Stretched peach colored silk shade edged with green velvet. Courtesy of the Plaza Studios, 385 Mad. Ave., N. Y. C.

complete sets of glass, both Bristol and Waterford copies of the old, consistent with the present day dining table. Sheffield is also provided in trays, candlesticks and vegetable dishes, copies of old designs.

LAMPS of distinctive and restrained design, in keeping with the interiors in good taste for which they are intended, are made for the decorators and dealers by the Plaza Studios showing period influence.

In these an even larger range of design is shown this season in their new fall merchandise, than in a number of years, in keeping with the wide scope of usage to which the Plaza Studios' lamps are being applied. Of outstanding interest for example, are the period designs such as Directoire and Empire with their adaptations. There is also an attractive silver urn lamp vase, engraved with a



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One of a pair of Old Chippendale chairs covered in white leather

French provincial desk

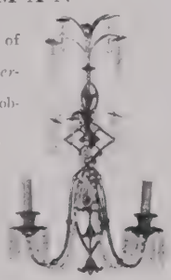
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BOOK DEPARTMENT

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578 MADISON AVENUE NEW YORK CITY

crest, which has been copied from one in the American wing of the Metropolitan Museum and intended for an early American room. Another reproduction of a museum design is seen in a candlestick base, adapted as a table lamp, in antiqued brass, of much dignity of line.

Lamp shades are strictly of tailored silk, in gold, peach and amber colorings with some slight elaboration of trimming or hand painted in conventional designs.

REMODELING of rooms for any period, interior decoration and architecture, represents the activities of McMillen & Co. Yet they favor the 18th Century French, English and Italian periods, complete with their decorative accessories and details.

An interesting example of their work is a room recently completed in which the modern feeling is expressed and yet the room's appointments have been harmoniously assembled from 18th Century French, English and Italian backgrounds throughout. Here, at the end of the room, are shown four Italian gilded and white columns with a black and gold frieze. Gun metal backed mirrors constitute the side panels at either end of a black marble mantel, from floor to ceiling, reflecting the sparkle of an unusually beautiful 18th Century English crystal and gilt center candle chandelier.



Eighteenth Century French console, ivory and gilt finish. Gilt bronze and white marble candelabra and clock for mantel or console. Courtesy McMillen & Co., Inc., 148 E. 55th St., N. Y. C.

About the room are placed fruitwood Directoire armchairs done in yellow damask, Empire tables, Italian walnut side chairs and a graceful settee of English origin with high curved ends, that stands between two marble pedestals surmounted by decorated old English porcelain urns, along a sidewall.



Needlepoint bench canvas, 18" x 39" Chippendale design underlaid in brilliant green, soft yellow and red, ready to be worked. Courtesy Henry Hesse Inc., 641 Madison Avenue, N. Y. C.



Adam mantel of white and Isabella marble with old hob grate. Courtesy Ye Olde Mantel Shoppe. C. H. Southard Co., 251 E. 33rd St., N. Y. C.

MANTELS both old and modern assembled at Ye Olde Mantel Shoppe in variety in marble, stone and wood, have been removed from old New York residences or brought from Europe. Many show graceful outlines in colored marbles, such as those of the French periods, while others, in the 18th Century English as in the Adam mantels, combine white marble with color and center panels within their frieze, with lovely delicate carving.

A more impressive design is an English mantel of an early date following the Roman caryatidean style of architecture. This also shows a very decorative center panel with classic grouping and a carved female figure at each side of the broad fireplace opening.

NEEDLEWORK patterns on canvas with underlaid designs already to be completed in a large selection at Henry Hesse's. These have been applied to many new uses, such as book ends, waste basket covers and mules and in the charming evening purses worked in petit point.

Wall hangings, also, are popular with the increasing demand for Jacobean and Normandy houses in which they so fittingly apply. Coverings for radio stools are likewise shown in suitable size.

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Wood Carving for Nursery Overmantel — *By Nina de Brenneche*

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AND COMPANY INC.
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The long gallery in the apartment of Mr. & Mrs. Hugh E. Murray with its carved beamed ceiling, casement windows and oak paneled doors

THE detail of this room is exceptionally fine—the furniture is Jacobean, the rug, an old Feraghan, and the chandelier of perforated Spanish metal

Arts & Decoration

A Tudor Apartment Overlooking Central Park

So Beautiful and so Completely Harmonious Is this New York Home of Mr. and Mrs. Hugh E. Murray that One Expects Through the Casement Windows a Vision of Oak Forests and Mediaeval Bridges

French & Co., Decorators

IT IS possible that in some of the old Elizabethan castles, in the great estates of England, there may be a rarer and more elaborate showing of antique furniture and rugs, ceilings and walls and woodwork, but I doubt if any palatial home in the world has a finer combination of comfort with antique beauty than is shown in the apartment of Mr. and Mrs. Hugh E. Murray, facing the warm green of Central Park, with its little blue pools, fine old trees, and blossoming shrubs. The charm of this apartment has been effected by the bringing together of some of the rarest and most colorful, most alluring antiques from all over the world. In the dining room is one of the finest Jacobean court cupboards to be found; there are rugs from Feraghan, and a Prie Dieu, reminding one of the reverence shown religion in the Renaissance. There is a 16th Century tapestry in the living room with Lords and Ladies promenading to and fro in bosky woods and one feels that these very shadowy yet charming people would be quite at home in the Murray apartment if they were invited for a dinner party or even contract bridge.

The paneling alone in this wonderful home is a priceless possession. In the dining room, it is carved oak after the manner of the 15th Century boiserie, in the library, it is of pine in delightful contrast with the carved ceiling and the grilled bookcases. In the long gallery, which might easily run from fireplace to fireplace in an old Tudor home, only the ceilings and rafters are of wood, richly carved, and the doors, of course, are oak with ornate wrought-iron trimmings. The library is one of the loveliest rooms in the house, with a cove ceiling and furniture all of the 18th Century in walnut and mahogany.

But nowhere is there a richer association of color, form and fabric than in the living room, even to the casement windows which are embellished with Renaissance stained glass, and the Jacobean oak tables show portentous bulbous legs.

It is not until we reach Mrs. Murray's bedroom that we feel a lighter note coming into the color scheme, for here the wood paneled wall is painted and decorated in true French style, with painted panels between the grey spaces, and the curtains are a pastel tone with designs of flowers in natural colors. The richest note, perhaps, is the jade-green velvet which covers the sides and back of the bed and forms the coverlid. This bed rests in a recessed arch.



The entrance hall, designed to suggest somewhat the enchanting beauty of the gallery and the rooms beyond. The doors are oak, linenfold design, and the furniture Jacobean

There is a second room, the daughter's bedroom, furnished entirely after the old French Provençal style, the woodwork in cherry and the fabrics in gold and brown, with walls a delicate rose and cupboards with mirrored doors. The effect is exceedingly quaint and charming, yet young.

Old French furniture is used in Mrs. Murray's room and the doors are paneled and painted as a fitting background for the more delicate tones of the fabrics and fittings.

Even the hall, which makes the entrance from the elevator to the gallery, is done with a sense of complete harmony and seems definitely to lead up to the rest of the apartment. The walls are limestone with doors of linenfold carving after the fashion of the 15th Century, and the floor is of variegated slate. The long gallery, into which this little room leads, has windows and door trims of stone, as one would expect in an ancient castle. The windows face the court and are of leaded glass with stained glass motifs.

The chandeliers throughout this home are particularly appropriate and fine. In the dining room, they are in Gothic style, developed in bronze, with center sustaining figures of little angels, and we trust they are not prohibition angels because in so fascinating a dining room, they would seem out of place. The curious refectory table in this room is fitted with a sliding top and upon it rests a mat of old Renaissance brocade and two magnificent Renaissance silver candlesticks. The sideboard is set into the walls with the paneling, which reaches only a third of the way up on the wall, beautifully carved in Gothic tracery. The doors are part of the whole paneling scheme of the room with linenfold panels and Gothic finials.

Fortunately, this lovely apartment is so high up from the New York city level that it is possible here to escape corroding sounds and sights, and to slip away into another world of great enchantment—an environment that brings back a vision of knights riding away on magnificently caparisoned steeds, though not down Fifth Avenue, and ladies sitting at the casement windows, weaving vast tapestries for heirlooms, and pretty maids, running to and fro with home-brewed wines and baskets of flowers, and occasionally glancing over the balcony that juts out beyond the leaded windows, for the sight of a messenger who might bring a welcome or unwelcome word of the return of the mighty, and often portly master of the castle. For these fair ladies were practically prisoners while their lords made pilgrimages, or fought the neighboring barons.



The fireplace in this beautiful living room is of stone, lined with herringbone brick, and the stone medium is repeated in the arched opening leading to the music room. The paneling, oak and rich in tone, is fine Jacobean in the style of the English 18th Century

The group before the fireplace in the living room consists of a walnut sofa, upholstered in antique embroidered velvet, an antique oval-shaped Italian table, and nearby, a Jacobean court cupboard. The lamps are old porcelain and the tapestry 16th Century





Mrs. Murray's bedroom has the walls paneled in wood, which is painted and decorated in two tones of French grey. A niche for the bed has cupboards on either side fitted with trays and drawers. The curtains are brocaded with flowers in natural colors

All the furniture here are fine antique pieces and the hand-tufted carpet is of champagne color—a most restful and satisfying room, which is in delightful contrast with the gorgeousness of halls, galleries and living rooms with their paneled walls and warm colors



THE library has the walls covered with pine and a rich ceiling of hand-modeled plaster, and there are grilles in front of the bookcases to protect the fine first editions. The furniture here is all 18th Century in walnut and mahogany and the floor is oak, the dark finish accented by the light note of the walnut. The windows overlooking the roof have leaded glass trim, with colored insert ornamental motives



THE Gothic oak paneling in the dining room is derived from an original 15th Century room at one time in a convent in the South of France. The sideboard is flush with the wall and recesses back and forms a part of the paneling. It is flanked by two compartments with hinged doors. All of this wood work is beautifully carved in Gothic tracery. The refectory table is an antique model, the chairs are Henri Deux period





PHOTOGRAPHS BY STELLA F. SIMON

Blown Glass Figures for Table Decoration, with Crystal Flowers and Trees

These Graceful and Sometimes Humorous Figures Are from an Exhibition of Glass Shown at the Metropolitan Museum of Art

Courtesy Mrs. Marianna Von Allesch

Above—These ornamental blown glass figures are a group of dancers and musicians, with a slender tree for accent. The stems and trunk of the tree are of brown with twining branches of clear white glass and the figures are in various pale colors—amber, rose and lavender, as well as clear white

Right—The supple, graceful figures known as "The Wrestlers," are of clear white blown glass. These can be used as a table centerpiece in a bowl of flowers, or standing alone on a black glass table or in the center of a long, shining mirror. It is a fantastic piece with great freedom of motion



Rare Treasures In Antique And Modern Silver



PHOTOGRAPHS BY DANA B. MERRILL

SILVER, because of its natural beauty and imperishable quality, its adaptability to exquisite workmanship and its susceptibility to brilliant polish, seems from ancient times to the present day, to have been the most favored metal for all articles of utility and ornament designed for table services of magnificence and splendor, or for simple every-day use. In view of the marvelous display of antique English and Colonial silver, the superb reproductions of treasured heirlooms of past centuries and in the fine craftsmanship of beautiful modern designs, it seems safe to say that today America leads the world.

If the sentiment expressed by John Adams in a letter written to his wife Abigail, in 1778, had been shared by a majority of the Colonists, America would not be the treasure house of the most superb examples of the gold and silversmith's art, of the finest jewels, the most magnificent tapestries, silks, velvets and the rarest laces, for he wrote, "If I had power, I would forever banish and exclude from America all gold, silver, precious stones, alabaster, marble, silk, velvet and lace." Fortunately his opinion was not of sufficient weight to stop the importation of English silver, or to exterminate the flourishing craft of Colonial silversmiths, but

AN ivory silk effect dinner cloth with Point de Venice runner, courtesy Mossé, covers this bridal dinner table. The sterling silver dinner service is George III style, "Gadroon" pattern and the flatware is King George. By courtesy Black, Starr & Frost-Gorham, Inc.



RIGHT—This graceful tea table is set with a magnificent sterling silver "Repoussé" tea service and tray executed in the Francis First manner. Rich enough to adorn the most luxurious tea table. Courtesy Reed and Barton

A RARE antique sterling silver "Monteith," of the William III period, with a scalloped removable rim. This bowl was made by John Penfold of London in 1696. These old bowls have again come into popularity. Courtesy Crichton



Fine Antique Silver with Historic Associations, Flawless Reproductions of Rare Examples and Beautiful Modern Designs, Are Available for the Connoisseur, the Collector or the Hostess

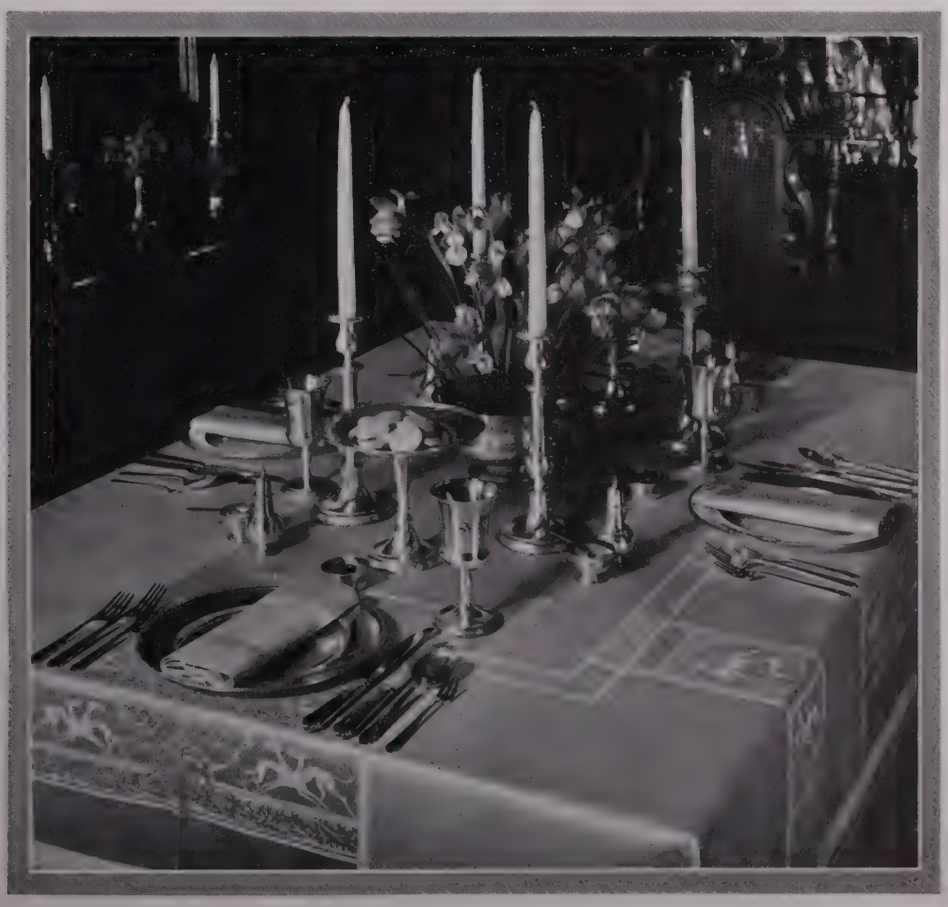
By Juliet and Florence Clarke

to just such Puritanical expressions were due the wholesale destruction of priceless treasures in all the arts at the time of the English Reformation, for crimes seem never to be committed more whole heartedly, than in the name of religion.

Happily much beautiful antique silver still exists in the private collections of Royal and ancient historic houses, or is carefully preserved in Museums, while in recent years many superlatively fine pieces of the most interesting periods have been brought to America. Among the fine examples of antique historic silver on exhibition is a rare sterling silver "Monteith", a punch bowl of the William III period 1696 made by John Penfold of London. The scalloped removable rim is ornamented with cherub heads and the bowl has grotesque mask handles. Other interesting pieces in this collection are an unusually large sterling silver sugar caster, ten inches high of the Queen Anne period, 1711, which bears the arms of Baron Anglesey; a silver "Warwick Frame", or cruet stand of the George II period, 1732, with sugar caster, bottles for oil, vinegar, cayenne and black pepper made by Charles Hatfield of London. Very rare are the silver dishes for toasted cheese, with removable ebony handles and pan

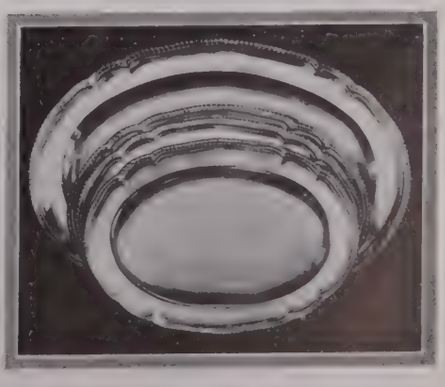


THE handsome damask dinner cloth, courtesy Grande Maison de Blanc, service plates, Lenox China, stemware, Steuben division, Corning Glass Co., and the candelabra, flower bowl and flatware of the St. Dunstan pattern sterling silver from The Gorham Co. are here combined



THIS dining table is covered with a linen damask dinner cloth of leaping stag design, courtesy Mossé, and the entire sterling silver table service and flatware is Mary the Second in design. By courtesy Rogers, Lunt & Bowlen

PORTION of a magnificent dinner service of sterling silver which was made in England in 1783 for Lord Cloncurry of Dublin, Ireland, The only adornment is a simple beaded edge. Courtesy Bailey, Banks and Biddle Co.





for hot water, these are of the George III era, 1768 and were made by Septimus and James Crespell, London

Illustrated is a portion of an important sterling silver dinner service of one hundred and twenty pieces, formerly the property of the late Lord Cloncurry of Dublin, a wealthy wool merchant, who was created Baron, in the same year that the Colonies declared their independence and in 1789 elevated to the peerage. Each piece bears the Cloncurry crest and coat of arms, in which one of the two animals supporting the shield is most appropriately a sheep rampant. The high curving handles and shallow flutings of the covered soup and sauce tureens show the classic influence, all of the plates, platters, entrée and vegetable dishes have shaped flanges with gadroon mounts, exquisitely plain, dignified and typical of its period 1783, no finer service can be found in either England or Ireland.

The distinguished silversmith Paul Lamerie is represented by a fine pair of candelabra dated 1729, while splendid examples of rococo ornamentation are a pair of tall, five branched candelabra with graceful acanthus scrolls. A magnificent set of six candelabra bearing the Hanoverian crest and coat of arms has especial interest, for it was made in London for the King of Hanover, son of George First of England. The most ornate workmanship is shown in the set of four magnificent covered vases of silver gilt, royal plate once owned by the Duke of Sussex. Among the finest examples of antique hollow ware are a pair of elaborately ornamented sterling silver entrée dishes, with warmers, the covers surmounted by the Imperial Crown of England are further embellished by the monograms of William Fourth and Queen Mary, which add so much not only to their beauty, but to their historic interest. Old monograms are important to the identity of such pieces. In this same collection is a fine silver gilt tea tray made in Dublin by J. Scott in 1802, its shimmering surface is elaborately chased with a flower and scroll design and further enriched by a central medallion enclosing the arms of its original owner. For more than a century after its introduction during the reign of George II the epergne, with its delicately pierced baskets and smaller matching trays of sterling silver, was the most splendid table decoration of

(Continued on page 74)



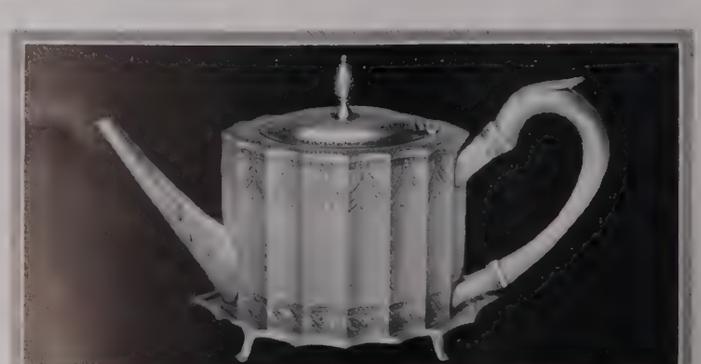
ABOVE—Flat Point de Venice runner set, courtesy James McCutcheon & Co. The fine epergne with original Waterford glass linings, silver table service and flatware, Georgian design. Courtesy James Robinson

LEFT—Two of a set of four magnificent silver, gilt-covered vases, royal plate, thirteen and one-half inches tall, originally in the private collection of the Duke of Sussex. By courtesy Freeman of London

BELOW—Exquisite craftsmanship is shown in spreading tail of peacock and pheasants with adjustable wings of sterling silver, made in England. Courtesy E. Schmidt & Co.

BELOW—This quaint sterling silver tea pot has the pine cone finial denoting hospitality. It is copied from an original by Paul Revere. From International Silver Co.





Painted Walls for More Permanent Homes

Increasingly, Mural Painting Is Finding Great Popularity in the Newer Houses and Apartments, Frequently Furnishing the Keynote of the Color Scheme



PHOTOGRAPHS EXCEPT ONE BY MATTIE EDWARDS HEWITT

PAINTED panels are effectively used in the entrance hall of the home of Mr. and Mrs. C. Russell Feldmann. The designs are Chinese developed in Oriental lacquer, red, bright blue and yellow. There is a Chippendale side table and Queen Anne chair in Chinese lacquer. Hampton Shops, Inc., Decorators

LIVING room in the Park Avenue apartment of Mrs. Max Danziger has the walls decorated with Chinese designs, and wood work painted lacquer red. The furniture is mostly mahogany. A gold Chippendale mirror hangs over a red lacquer cabinet. Furniture, antiques and replicas, Harry Meyers Co.

PHOTOGRAPH BY JOHN WALLACE GILLIES



THIS dining room in the home of George Churchill, Esq., is richly decorated with murals by Clara Fargo Thomas, the landscapes executed in pale, opalescent colorings. The architectural details are painted to represent pink marble. Here, the ceiling of the room is pale blue. The floor is terrazzo and the table is mahogany, while the chairs are Hepplewhite, painted in a tone which blends with the mahogany and the mural decoration



THE panels in this bedroom are painted on canvas by Rome Richardson. The room is predominatingly corn color while the background of the decorated panels is turquoise blue and the chinoiserie design is worked out in tones of brown and green. The carpet here is mauve and the draperies of the bed are yellow satin. The beds are reproductions of Louis XVI and bergères covered with ashes of roses silk velvet. Demarest & Co., decorators





THE dining room in the Park Avenue apartment of Mr. Bradford Brinton has the walls decorated with murals of Canadian geese honking across a background of bright silver over a marsh; painted by Thomas Wood. The curtains are orange satin and above the hangings are gold mirrored cornices. The walls make a most interesting contrast in color and texture with the dark woods of the furniture. Ysel, Inc., decorators

NEW YORK living room with painted panels in silver paper set into walls of powder blue. A great deal of coral is used in this design, which is definitely "French-Oriental." The curtains here are powder blue taffeta with pale coral inner curtains. The graceful armchairs are in blue and gold damask upholstery with walnut frames and the rug is silver grey. Old French porcelains are shown in the cupboard. Elizabeth Peacock, decorator

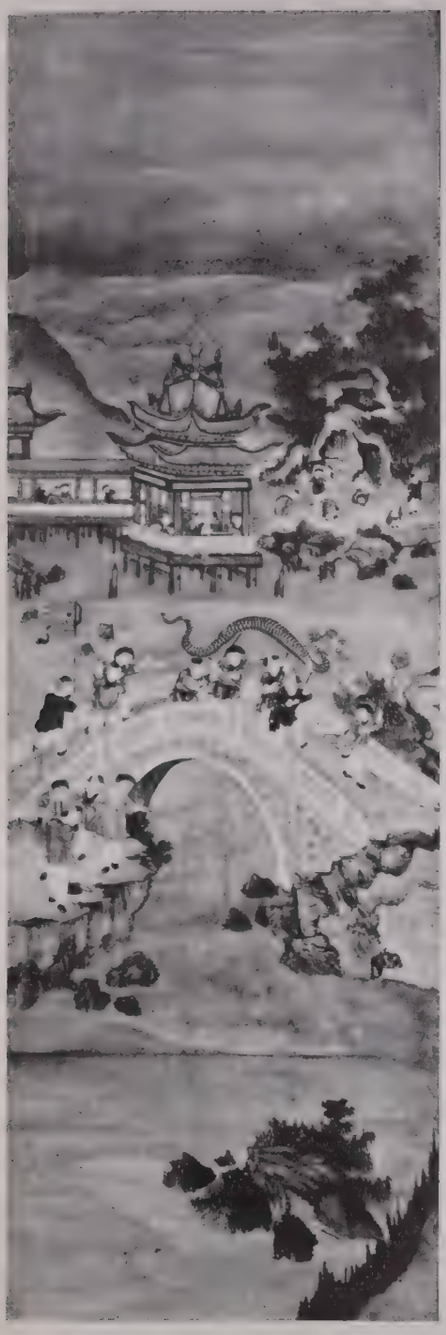


Oriental Paintings of Rich Decorative Quality

The Art of China, more than Any other Oriental Land, Combines Well with Period Decorations and the More Modern Furnishings

By BENJAMIN MARCH

Curator of Asiatic Art, The Detroit Institute of Arts



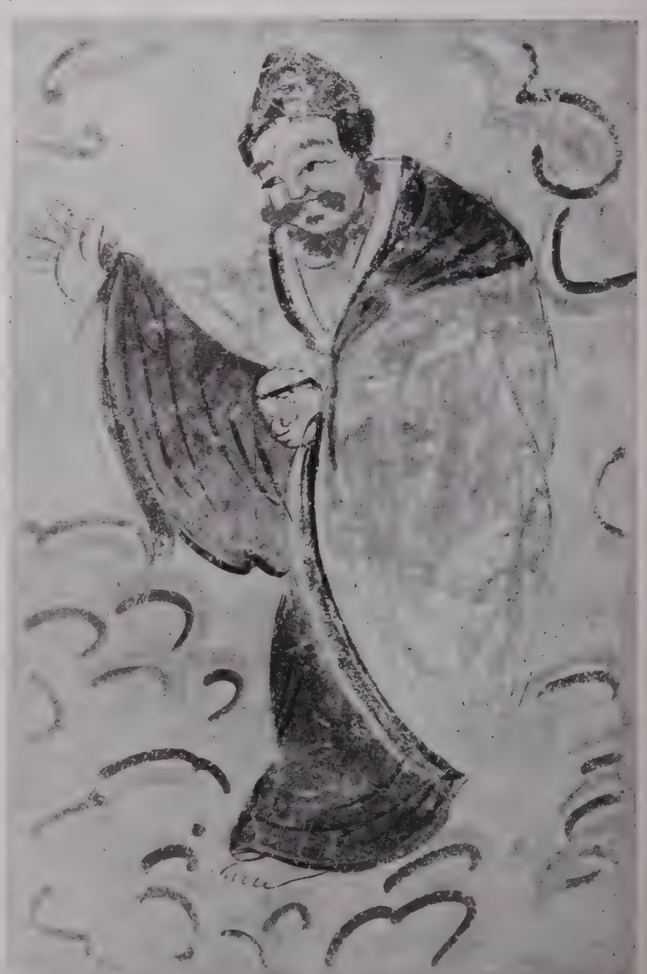
A panel painted on silk with a tan background and subdued colors except for the little figures on the half-moon bridge. It is a painting of the Ch'ing dynasty and one of four famous panels. Arden Studios, Inc.

WHEN Wu Dao-dsz vanished within his own landscape, mural painting as a great secular art in China had reached its climax. That was in the middle of the eighth century, at the end of that glorious epoch of the T'ang dynasty in which the Kai Yüan reign of Hsüan Dsung, or Ming Huang, was especially illustrous. Wu is commonly conceded to be the greatest master of Chinese pictorial art, and is reputed to have painted in his time more than three hundred frescoes on the walls of palaces and temples, chiefly in Lo-yang, the capital. Then came the day when his aged patron, the Emperor, commanded him to paint still another landscape in one of the apartments of the palace. The artist closeted himself with his work, and his brush moved with almost supernatural swiftness over the surface of the wall. Presently he rested, and the Emperor was invited to inspect the finished picture. A scene of wonderful beauty was spread before him. Through forests in the valleys winding streams flowed placidly that had but lately come from the leaping cataracts of the higher gorges. Distant peaks rose above the floating clouds, while below the habitations of men were in harmony with the world about them. As the enraptured patron gazed upon the sight, the artist called attention to an inconspicuous doorway—and clapped his hands. The door seemed to expand, and its two leaves flew open at his signal. Turning to his lord with the wistful face of one whose heart is in a far place, "It is very beautiful inside," he said, and stepped across the threshold as if to lead the way. Held in amazement, the audience made no move or sound until the door had closed, when the whole scene faded like a vision and the wall was blank as if no brush had ever touched it. Wu Dao-dsz was never seen again.

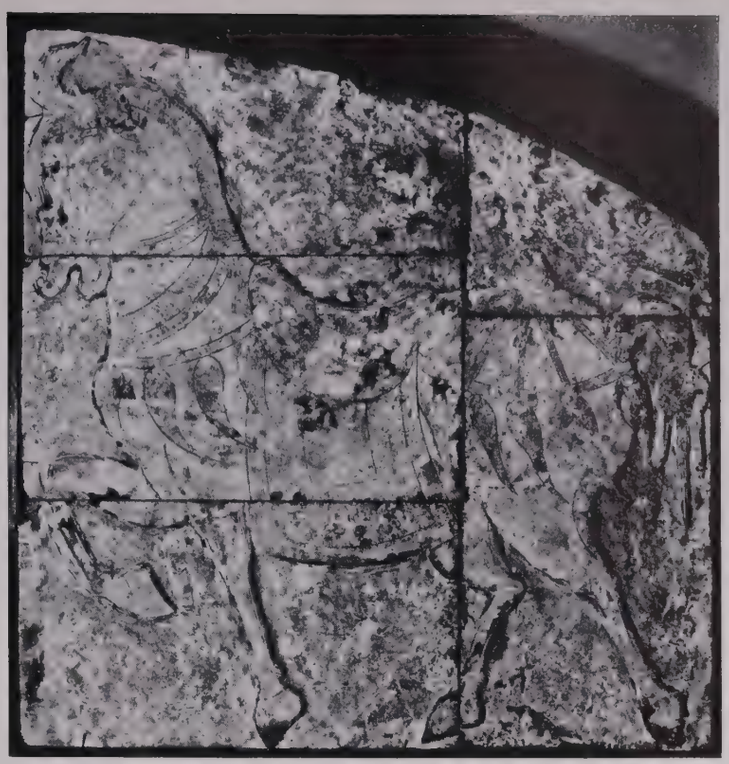
Many of the most interesting legends of Chinese art, of Buddhist figures glowing with supernatural light, of dragons soaring to heaven while the temple walls from which they had sprung crumbled to dust, are concerned with mural painting, and it would be pleasant to grow discursive concerning them and their significance to the student, considering how each points not to objective imitation of externals, but rather to the living identity of the creator with his work and the true artist's almost magical rapport with the life-force of the universe. But our concern with them here is with hero tales of the great painters of old time who were noted for their frescoes. From the eighth century on the fabulous tales grow fewer in proportion as mural painting ceased to be an avenue through which the more distinguished artists found expression. In the tenth century a minor artist named Huang Chüan painted pheasants on a wall so realistically that they were attacked by the falcons of visitors to the palace. The change of emphasis needs only to be noted.

The division of the history of fresco painting into two categories which have an epochal correlation is readily made for the sake of bringing out the significance of the work done from the fourth to the eighth century. The origins of most of China's early arts are obscure, and mural painting is not exceptional. Han Wu Di of the second century B. C. is said to have built in Chang-an, and princes and nobles in both the capital and the provinces, palaces richly adorned with wall paintings. In imitation of these dwellings of the living were the habitations of the dead, but while the palace prototypes have long since vanished so that the shelters of life have no present existence, that which

A rare Chinese fresco in soft colors. Although over a thousand years old, it still has a quality of rare and interesting decoration. This is owned by Ralph M. Chait Galleries



was dedicated to death still lives. Thus we have in Shantung a series of engraved stones that lined the chambers of tombs constructed for members of the Wu family in the middle of the second century of our era. These are not sculptures, but pictures registered for the eternal dead. That these stones were also colored we can have no doubt, and what the colors were we can judge from remains such as the horse in the Detroit Institute of Arts, carved and painted on bricks from a tomb built in the third century. Here we find white, scarlet, green, blue,



Right—This fresco is Chinese, from the first half of the 3rd Century, C.E. The horse was carved and painted on brick, formerly a part of the wall of a tomb chamber. Reproduction by courtesy of the Detroit Institute of Arts

Below—This famous Oriental screen is on a gold leaf background, done in the 17th Century with precious powders—green, malachite, the blue, lapis lazuli showing chrysanthemums and maple leaves. The Arden Studios

vermillion, gold and black employed with taste and vigor.

We are not to suppose that the Han mural decoration of either palaces or tombs was the work of others than artisans. It was not until the chaotic period of division between North and South, from the third century on, that the art of painting became what it was thenceforth to remain, the exclusive prerogative of the scholarly class. The craft of painting indeed continued in a separate channel through the ages, but the pictorial art recognised by Chinese critics and recorded in the histories was produced by gentlemen acceptable to the intelligentsia of the court. So it happens that the Ming dynasty Buddhistic frescoes which have recently become popular in the West have had practically no place among those things claiming the traditional Chinese regard.

With this development of the individual scholar-artist came almost simultaneously an increasing interest in landscape for its own sake. Accepting the evidence of the Han stones we may describe early mural painting as concerned with man and the creatures, historical, legendary or fabulous, in relation to him, representing numerous figures in rather small scale on many horizontal registers. Whatever there was of landscape or setting was rather closely limited to the necessities of the narrative. But as time passed walls began to be treated more as units for single compositions, if we may deduce from the histories what cannot be proved from existing remains. Figures on a large scale, filling and decorating great spaces, occur more commonly in the stories and records. Until the Tang dynasty solidly reunited the empire at the beginning of the seventh century with a capital at Lo-yang, the art of painting flourished chiefly in the South. But the first hundred and fifty years of Tang rule were characterised by peace and prosperity that gave leisure for cultivating and money for patronising the arts; expanded frontiers that widened minds and imaginations; and enlightened interest that stimulated poets and painters. A fresh wind blowing from the world's four corners fanned the creative spark until a flame sprang up that cast a golden glow over all subsequent history of this land of art. During this time many of the mostly highly regarded artists are recorded to have painted murals, not occasionally but by tens and hundreds. New palaces and temples were prolifically constructed and magnificently decorated. Buddhism was a flourishing cult, and its shrines divided the services of the masters with the secular structures of the Emperor. But in 755 the rebellion of An Lu-shan brought to an end this period of most accomplished culture, and although the Tang dynasty remained in power for another century and a half it never regained its former glory. A violent persecution of Buddhism in 845 resulted in the destruction of many temples and the loss forever of the paintings they contained. Temporal power was slowly regained, but the decoration of the temples was from then on, except in a few minor instances, the work of unnamed craftsmen whose art has not survived The Northern Sung period was again one of splendor and high artistic achievement, but we do not hear of the noted masters adorning walls as did, for instance, Wu Dao-dsz. We may ask why and have some difficulty arriving at an answer. For one thing, when the Sung dynasty pulled the empire together in 960 out of the strife of the half century of the Five Dynasties, there was a quality of disillusion and a desire for conservative stability about the leaders; and it has been said that the impermanence of walls and the advantage of portability were recognised. Then, painting was becoming more closely allied with literature in the movement which reached a climax in Hui Dsung's Academy in the first quarter of the twelfth century. Again, the Buddhist doctrine making the strongest appeal to the literati was that of the contemplative school of Chan or Zen, which eschewed the use of cult figures. As Southern Sung succeeded Northern, Chan became increasingly strong, encouraging a sketchy mystic style of painting exactly opposed to the meticulous fine detail of the official style which still flourished in the Academy. Neither style, however, betokened much of its derivation from the broad sweeping calligraphic brushwork of the Tang period that was so well adapted to mural painting. Thus we look back upon that period of the Chinese fresco when it was a secular art: an art invoked to adorn

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Elizabethan Influence in an American Home

Roger H. Bullard, Architect

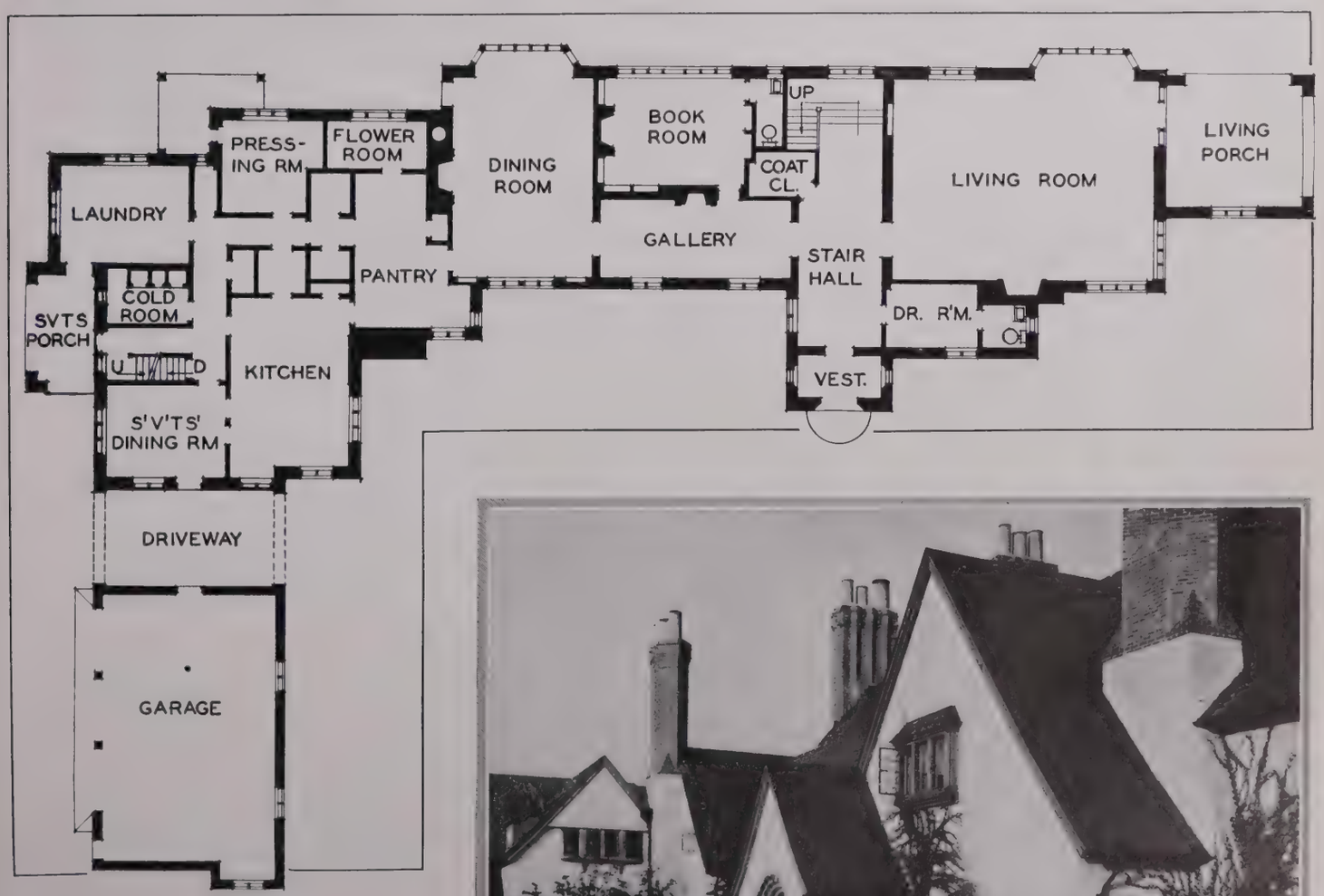


This House, which Is Too Spacious to be Called a Cottage, Still Derives Its Influence from those Lovely Rambling, Low-built Houses that tellingly Adorn the English Landscapes

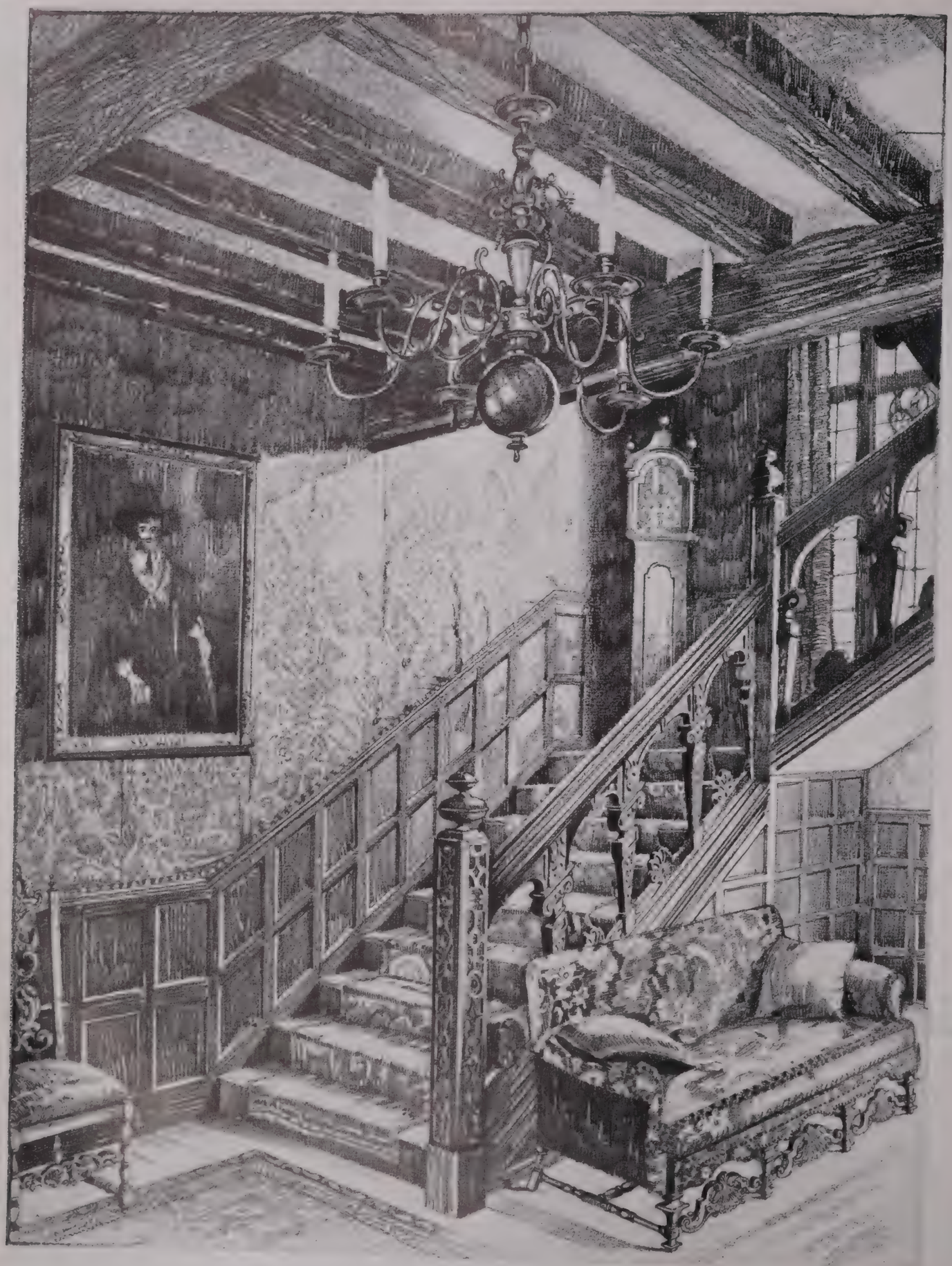
THE front façade of the country home of John B. Clark at Far Hills, N. J. Wall texture is brick, painted a greyish white and the gable ends are stucco with wood-timbered bays, and this timber throughout the entire exterior is in oak, well weathered. The exterior walls are covered with brick veneer laid over frame construction

SIDE view of the Clark home, showing a close up of the brick walls with the roof in Vermont grey and green slate of graduated courses. The windows vary throughout the house; there are casement windows with leaded sash, grouped, and, in some cases, overhanging bays with a variation in the diamond and rectangular panes. The irregular treatment of the windows is effectively decorative on the side walls





THE floors throughout the important rooms of the Clark home are oak. In the bathrooms and service portion of the house, composition tile is used and all the woodwork in the house is painted except in the library and stair hall, where it is stained oak. The ceilings are plaster and the fireplaces are marble and stone facings, done with interesting old moulds. Plan shows the first floor including service portion of the house



Traditional Tudor Interior with Brilliant Color Combination

WALLS hung with old red damask, Ispahan rugs and needlework in gay colors complete this picture of a hallway in an ancient castle. Sketches by J. P. Weis

Color in Relation to Home Decoration

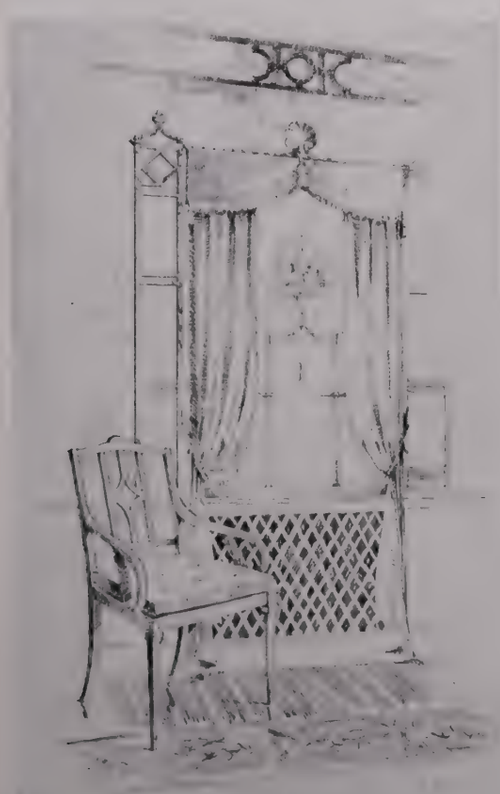
By CHARLES M. WILLSON of
Barton, Price and Willson, Inc., Decorators

IF YOU are thinking about your home, with imagination, with understanding, you will no longer plan a color scheme on the basis of "liking this color," or "thinking that color is new," or because "you want an unusual color." The selecting of color in decoration has become a much more intricate and subtle thing. Form presents fewer problems. You know how many rooms you have and how much space in each room and the type and location of the rooms, and your furniture can be adjusted to this space, must be, in fact.

But color is magical. It seems to have a power of its own to illumine a place. It is temperamental—one shade in the morning, another at noon, another at night. It changes in its juxtaposition to other colors. It is one tone under the sun, another under the clouds. There is almost no limit to its whimsicality. Also, color impresses people differently. It seems almost to change with the mood of an individual.

A greater desire for color and appreciation of its importance seems, in the last few years, to have descended upon us as a nation. Perhaps it has partly come out of the vogue for the colorful Modernistic; not because we demand the Modernistic, perhaps because the very process of resenting it and arguing about it enlarges our understanding and appreciation of certain virtues it unquestionably possesses. I have heard people say, "I could not live in a room with silver walls and green and red and yellow and cerise decorations;" and that is very understandable. But what happens as a result of this interest and controversy? Possibly the introduction of a silver note in an Early American room, or the use of light blue or pink in a Tudor banquet hall, or the bringing of lavender and orange into a sombre Georgian room of great dignity and greyness.





Left—Breakfast room: pale yellow walls, contrasting with lattice of greenish blue. Curtains yellow taffeta. Roller shade of ivory linen painted with floral bouquet. Figured rug in gay colors contributes design

Above—Sleeping chamber: walls warm putty color with contrasting curtains and pleated valances of brilliant red toile de jouy. Plain carpet. Gay coloured needlework covers the chair and chaise longue

There is no doubt but what color is being used increasingly in all decoration and will continue to be—in rugs, in fabrics and, to an extent, in walls and woodwork. This does not mean that there will be any change in our appreciation of, our desire for the great "periods" of decoration. Or that one will care less for the elegant Colonial, the sturdy Jacobean, the poetical Louis XVI, the austere dignity of Spain, or the ornate Renaissance. But undoubtedly all of these epochs of decoration will be seen through more colorful eyes. There is a greater determination to understand color, to study it and relate it to the furniture and fittings one possesses; for that matter, to relate it to one's temperament or even to one's health.

I find it very important, for instance, to study color in many different lights when I am planning a

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Left—The design of this rare Indo-Chinese tapestry woven in England by John Vanderbanc, about 1700, was inspired by the popular lacquer work. The figures, verdure and flowers are woven on a dark tête-de-nègre ground. Courtesy French and Co., Inc.

Below, left—In its graceful design and soft coloring, this fine Aubusson tapestry suggests one of Watteau's sophisticated pastoral scenes. Courtesy F. Schumacher and Co.

Below—Woven of wool and silk, this rare 17th Century Audenarde verdure tapestry is especially interesting and unusual as it has but two borders. By J. R. Herter



Decorative Value of Old Tapestries

The Superb Tapestries of Past and Present Centuries Echo the Romantic Gothic Period, the Awakening of the Renaissance, the Grandeur of the French Courts and the Sylvan Scenes of Sophisticated Pastorals

By F. S. CLARKE

NO wall hangings that have ever been devised exceed tapestries in decorative value, with their marvelous pictured arras which in centuries past hung the walls of cathedrals and castles, vied with the stained and painted glass in their vivid hues and gleaming threads of gold and silver. Tapestries are essentially story tellers, depicting religious and allegorical subjects, historical events, pageants of the greatest splendor, sophisticated court and simple country life, vintage feasts and festivals, myths and legends, fairy tales and fables, heroic deeds of valor, sanguinary battles and stirring hunting scenes as well as flowering meadows and peaceful pastorals. From them the modern world recaptures the spirit of the past, the life of ancient times, the dress, manners and customs of by-gone ages, for tapestries have left us a pictorial history of events in an era when other records were rare.



Right—This beautiful Flemish tapestry with the original border woven in the 17th Century, depicts the familiar and fascinating mythological story, "The Judgment of Paris". J. H. Thorp and Co.



Below, right—This sylvan 17th Century Gobelin tapestry in exquisite coloring, "Children Playing," was woven from a colorful cartoon by Guilo Romano. Courtesy Seidlitz & Von Baarn, Inc.

Below—Woven from a cartoon by Lorentz Kleiser, "Madrigal", with its graceful figures, animals and flowers is inspired by 15th Century Gothic mille-fleurs. Edgewater Tapestry Looms



Weaving is one of the great and useful arts which mankind must have learned from nature, either by instinct or by imitation, probably in watching the habits of birds and spiders, for the art is of such great antiquity and was so generally practised, that at best its origin is conjectural. Savage tribes have woven from time immemorial and nations of the highest civilization have competed for supremacy in the art. The first record of tapestry weaving was an Egyptian wall painting, 3000 years B. C., which depicts two women weaving at a loom simple in construction, but having all the essential parts of the modern high-warp, while the superb craftsmanship of a fragment of fine white linen found in an Egyptian tomb, woven with lotus buds and papyrus blooms in red, turquoise blue, brown and yellow, proves that tapestry-weaving was in a state of high perfection fifteen centuries before the Christian era.



History and literature tell us that tapestry weaving was an important part of the education of all young girls in Greece; Homeric poems give vivid descriptions of this fascinating employment and it is a curious fact that the finest examples of tapestry in those ancient times were woven, not for wall hangings, but for shrouds, as it was considered a slight to be buried without one and dishonorable not to supply one. The pictured tapestries of ancient Greece and Rome are familiar from stories in the Iliad, the Odyssey and the Æneid—Penelope, weaving at her loom by day, only to unravel secretly at night; the shroud woven by Andromache to envelop the body of her beloved Hector, the "golden web", woven by Helen of Troy, telling the story of her tragic life, and Ovid's famous description of the weaving contest between the goddess Pallas and Arachne.

Between the tapestries of classic antiquity and the Gothic pictorial arras lies an unbridged gap of a thousand years, for during that period the art of tapestry weaving was practically lost, but in the 14th Century the craft was revived and the magnificent Gothic tapestries of the 14th and 15th Centuries, rich with gold and vibrant with color, woven on high-warp looms in the cities of Arras and Paris, were the most prized possessions of kings and nobles, entirely superseding the rich damasks and elaborate embroideries of the Middle Ages. The revival of tapestry weaving coincided with the development of painting in France, for without the brilliant cartoons of the artists, the splendid arras could never have been woven.

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Collapsable Room—Modernistic in Fittings

This Entire Room Is Portable and Can Be Set Up in Four Hours and Taken Down in One. The Panels Are Adjusted by a System of Interlocking

Mrs. Ehrich's Galleries, Decorators



The cabinets which are shown at this end of the dining room are in separate pieces. The ceiling is also collapsable. No lamp, bulb, or candle is to be seen. All lighting is concealed in the upper sections of the cabinets in the four corners of the room. These spacious cabinets eliminate the necessity of a pantry, and are decorated as well. The collapsable paneled walls and the very fine and unusual cabinet work were designed by M. Jules Bouy



The walls are wood, of ebonized maple and the corners English sycamore panels; the brown on the cabinets is lacewood. The vertical stripes are ebony. The fireplace, also collapsable, is made of chromium steel and wrought iron, and is separate from the wall. The sculptured glass jars which top the columns of the fireplace are by Henry Navarre. They contain no lights but ingeniously reflect lights cast by bulbs buried in the curved supporting columns



The full length of the dining table is shown above. It is built of lime wood and French walnut and the unusual chairs are of satin wood and French walnut. In the center of the table are yellow and white flowers on a glass plaque and yellow candies with green leaves, and on the end pieces candies and fruit. The silver is by Georg Jensen. Table is designed with end pieces to leave main part free



The curtains at the window are three deep, shading in tone from a golden yellow to beige and from a coarse mesh to a fine net. The effect of these combinations of color and texture is most pleasing and blends beautifully with the decoration. The group of different type pedestals in front of the window are of wood and the top of each one carries a jar of flowers. The effect is enchanting





Decorative Quality of the New Wall Coverings

The Latest Designs Show the Influence of Brush Painted Chinese Panels, Stenciled Japanese Grass Cloth, French Scenic Panels, Old Colonial and Victorian Patterns and Newest Modernistic Motifs

By JULIET SANFORD

OF all the delightful forms of interior decoration, wall paper, in its finest grades, is one of the most desirable. In accenting the qualities of space and proportion, in appropriate enrichment of walls, and in giving color, character and artistic dignity to the most formal rooms, it is not excelled; while in its simplest and least expensive type, it is capable of giving beauty to the most unpretentious home. In selecting wall hangings if the paper is intended to be a decoration; there are delightful reproductions of Chinese brush painted panels, hand blocked scenic papers from France in their original brilliant colors or in sepia or silvery grey; while if one desires merely a background for pictures, there are innumerable unobtrusive textile effects, or the always beautiful Japanese grass cloth in plain colors.

Extremely distinguished wall coverings are the reproductions of brush painted Chinese panels. Their designs and colorings are exquisite and they are exact copies of the Imperial panels in the palace at Peking. In their detail they repeat to a feather the exotic plumage of gorgeous Oriental birds, from peacocks to paroquets and to a tinted petal all the exquisite flowers native to China, each so perfectly reproduced that one familiar with the flora of the country could identify its genus and species. The series consists of fifty panels, each twelve feet long, without a single repeat in the designs. The pattern in each strip covers five feet, the rest is the plain background color, Nattier or atmospheric blue, soft green, almond-cream, peach, yellow, or tan, the latter silk.



Left—This exquisite sectional wall paper, "Jardin des Fleurs," with blossoms in pink, yellow, orchid and blue is ideal for a young girl's use in a room. Courtesy M. H. Birge & Sons Co.

Above, left—The blue bird in the Japanese willow and lovely colors in flowers contrast with the oyster grey strie background of this wall paper. From The Wallpaper Association

Top—This beautiful brush painted French scenic wall paper depicts the "Coast of Normandy" in nature's lovely coloring. The set comprises 32 strips. Courtesy Richard Thibaut

Equally beautiful and uniform in size is the series of Chinese panels called the "Nankin," with the same backgrounds.

One of the most artistic and durable wall coverings much in vogue is grass cloth, a beautiful fabric, hand woven and colored, which comes in countless lovely tints. The graceful designs are all typically Japanese, stencilled on metallic or other backgrounds in softest colorings. Grass cloth is woven from the bark or skin of the wild honeysuckle, which literally covers the mountainsides of the flowery kingdom. This is gathered by the country people who strip off the bark with their finger tips, then tear it into thin strips or strings of even width and bleach it to a uniform color by boiling. The strings are then tied together and wound into balls ready for weaving. All the cottagers in the district have primitive hand looms and upon them weave the balls of string into strips eight yards long and a yard wide. These are then backed with sheets of paper ready for the dyer, who brushes his colors by hand into the face of the fabric.

Ideal decorations for dining and living rooms or halls with large areas of wall space are the delightful panoramic scenics, which were never more popular than today. In these may be found not only reproductions of the famous French scenics of the eighteenth century, but equally beautiful modern pictorial panels in brilliant colors, in soft sepia or tones of grey. Entirely new is the "Coast of Normandy," a French hand painted wall paper showing picturesque views of sea and shore, peasants in colorful costumes, ships and châteaux. Another lovely scenic paper is the "Coast of France" in delicate pastel colorings; both of these are exclusive with one house. Ideal for a young girl's sleeping room is the floral wall paper "Jardin des Fleurs," in which tall hollyhocks, stately delphinium, dainty Canterbury bells, foxgloves, poppies and roses, blossom in orchid, blue, pink and yellow, on backgrounds of peach-cream, putty, yellow and grey.

Wall papers simulate so many materials, plaster, marble, wood paneling, metallic finishes, illuminated or embossed leather, silk, velvet, brocade, damask, chintz, cretonne and toile, and so wide is the range of designs in each, that it is an easy matter to select the paper best adapted not only to the architectural type of the house, but to the needs of each room. Flock papers with their velvety texture and the subtle play of light and shade, which gives to each color tone an infinite variety, are admirable substitutes for the costly Venetian and Genoese velvets and the uninterrupted survival of these papers from the early seventeenth century to the present time, is ample proof of their importance in the decorative field. Wall paper is the decorator's magic wand accomplishing wonders in modern homes; Spanish wall papers are reminiscent of the gorgeous embossed leathers and tile effects of Spain under the Moors, and English papers so closely reproduce the colorful Jacobean crewel work and verdure tapestries of ancient times, that the illusion is almost perfect.

Among the magnificent reproductions of historic wall papers of Colonial days are "Old Century," depicting tropical foliage in exquisite shades of grey with touches of yellow, a replica of a paper that once adorned the walls of an old mansion in Farmington, Conn. Foliage wall papers are delightfully livable, as they spread balanced color and design on large wall areas and are extremely attractive with gay linen hangings. "Old Salem" is a Colonial scenic, a landscape with a vista of romantic scenes, crags and mediaeval castles, high above a river. The charm of its soft coloring, creamy tans, yellows and greys with touches of rose and green, its admirable drawing and decorative character make this paper as ideal for use today as it was a century ago. The original of "Osborne" was made in England prior to 1790, and was hung in the hall of the Osborne house, in West Danvers, Mass. in 1858. The design shows landscapes with

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Right—One from a set of fifty beautiful brush painted Chinese wall panels each thirty inches wide in five backgrounds, forming a continuous design without repeats. Courtesy W. H. S. Lloyd Co., Inc.

Below—A charming imported wall paper for use on a nursery wall with all-over pattern of gaily colored children, dolls and amusing toy animals. Courtesy of the Emmerich Company



Bottom—Fadeless and washable, this beautiful design in natural colors is one of the newest patterns in "En-Dural" wall paper. Suitable for many uses. Courtesy United Wallpaper Inc.



Right—This Colonial damask in blue, eggplant, gold, green, cedar and blue green is for use in wall panels with a moulding. Courtesy Cheney Brothers

Below—This design on soft lustrous Permatex wall covering is the work of Teresa Kilham and may be obtained in a variety of colors. Courtesy The Permatex Fabrics Co.

Getting Ready in August for

Next Spring's Patterns in Bulbs May be Planned in September



These Darwin Tulips are especially effective in small gardens as they grow close together and are quite tall. They bloom in sombre shades of white and mysterious dark tones

IT seems almost as though Nature, in developing the various spring-flowering bulbs, had anticipated the craving that there is in our hearts for color and cheerfulness, for a note of rejoicing gaiety, after the sombre, dull, and long-drawn-out weeks of late winter.

The molten gold of drifts of daffodils, crimson and scarlet tunics of the marching ranks of early tulips, gay calico patterns of the flirted skirts of crocuses, gleaming blue of grape hyacinths or scillas, like glimpses of the distant sea or flash of a bluebird's wing —all of these would be delightful enough at any season of the year, but coming, as they do, hard on the heels of the last defiant stand of roaring and obstreperous March, with its mud and sleet and melting snows, they are thrice welcome, and should form the first glorious color overture of every re-awakening garden.

Almost any garden nowadays contains some bulbs. But far too seldom does the gardener consider bulbs—all kinds of bulbs—as a class or group, with which to create a carefully-thought-out pattern for the place as a whole. There is, of course, pleasure to be had from even a few bulbs of one kind, but this can be multiplied many fold by selecting different types of bulbs for various purposes. And the season when this planning can best be done is now, from August on through early October after the pageant of spring beauty from bulbs has unfolded itself, with its wealth of suggestion and information for anyone who will take the trouble to study garden effects and to familiarize himself or herself with types and varieties.

And may I point out in passing that a very worthwhile bit of bulb gardening can be accomplished with only a moderate outlay? That, in these strenuous times, is a consideration. It is true that one may pay so much as a hundred dollars for a single bulb each of several of the new daffodils—and some of them are worth it! But for a fraction of that amount it is also possible to obtain several hundred bulbs, in numerous varieties, of several different kinds of the early spring bloomers. And it looks, incidentally, as though this is going to be a "buyer's year" in bulbs. American daffodil production has now gone far beyond the experimental stage, and is beginning to catch up with the demand; prices dropped last year and are expected to come down again this year. Despite the increased tariff on tulips, they will probably be as low or lower than the very reasonable prices of last year. And so with many other items along the line. It will be a good year to buy.



Cleopatra is one of the new super giant yellow trumpet jonquils. It is effective in the May garden and is fine for cutting

And there is every advantage in buying—or at least placing one's orders—early. The "advance" editions of bulb catalogs are available in June, and these offer not only reduced prices for early orders, but usually a much wider selection of varieties—the reason being that these orders are packed in Holland, direct from the grower's stocks as soon as these are dug and ready. As most of the cost is not billed until delivery, the purchaser runs no risk.



First in importance among all the different spring flowering bulbs I would place daffodils. It is true that they match the tulips in neither range nor brilliancy of coloring—though many of the new red-cupped varieties are sufficiently striking to suit anybody's taste, and the introduction of pink and apricot shades is widening their appeal in this respect But they have the great virtue of *permanency,* remaining almost indefinitely and increasing at a satisfactory rate. And they are of such varied form and habit as to be well adapted to a great many different uses—the rock garden, groups in the hardy border, mass displays of color, and naturalizing. And, by making use of the several types, they may be had in flower continuously for many weeks.

The earliest "daffies" to bloom are the early species and the hybrids of these. Two of the most entrancing are February Gold and March Sunshine, hybrids of the dainty little *cyclamineus,* but more robust in habit, and

Lady Hillingdon is a new cluster-flower narcissus, equally fine for use in the house or for adding to the charm of the bulb borders which are the life of the spring garden



The Beauty of a May Garden

By F. F. ROCKWELL

Author of "The Book of Bulbs," "Gardening with Peatmoss," and "Around the Year in the Garden"





This border of tulips is so much more effective than the old, low-growing, solid planted arrangement and yet only a few bulbs produce all this beauty. Arabis makes a graceful border

eight to twelve inches in height. Like *minimus,* the tiniest of all daffodils, they begin blooming almost before the frost leaves the ground, in March or even in February, but they remain in good condition for a surprisingly long time—the weather permitting, for weeks. Though these are still offered by the single bulb, at a dollar or more each, they are well worth obtaining, as they are hardy and vigorous and will increase. Agnes Harvey, often with two or three of its starry white flowers on a stem, is a *triandrus* hybrid of very moderate price; Moonshine and Pearly Queen are new varieties of the same type. The Jonquilla hybrids are taller growing, but not too tall for the larger rock garden; they also are cluster flowered, or inherit that tendency, and being of the richest golden color of all daffodils, sweet-scented, and very free flowering, are ideal for cutting as well as for the garden. Buttercup, which frequently bears so many as eight flowers to a stem, and Lady Hillingdon, are now fairly well known; Golden Scepter created quite a sensation when it was introduced in Europe, but is now low priced. By all means include a few of these lovely little daffodils in your plans for next spring's garden.

Pure white trumpet daffodil; like the Jungfrau and Mrs. John Badger, it is startling in its beauty. Especially effective near water and when it is seen by moonlight



The "giant trumpet" daffodils are probably the best known class, but in too many gardens they have been planted to the exclusion of almost all other types. By all means try some of the greatly improved newer varieties among the yellow and bicolor trumpets, such as Treserve, Olympia, Cleopatra, Minister Talma, or Robert Sydenham; or the still newer and better ones like Aerolite, Golden Jubilee, or King Arthur. But if you are looking for real daffodil thrills, you will find them in the other "sections." Take the white trumpets, for instance, first made popular by a few varieties like Alice Knights and Mad. De Graaff, but including many new beauties, such as Jungfrau, a uniform creamy white in both trumpet and perianth. Of all the new white trumpets I saw during several weeks in the daffodil section in the Pacific Northwest last spring, Mrs. John Badger I considered the finest: it is pure white throughout in color and of beautifully proportioned structure. Here too are classed, as yet, Mrs. R. O. Backhouse, the world famous "pink" daffodil, which still sells for around $50. a bulb, and the much more moderate priced but equally beautiful "Lovenest," with outer petals of old ivory and delicately wrought trumpet to match, but shading to apricot, edged shell-pink.



Appleby, with pure white perianth and deep, densely fringed cup of brilliant orange, typical of the contrast sought in some of the newly developed hybrids

It is not among the giant-trumpet type at all, however, but rather among the new "short trumpets" and "cups"—hybrids of the Incomparabilis, Barri and Leedsi types—that the daffodil sensations of the next few years will appear, or rather have appeared, and await only further propagation to become generally available and take by storm the gardens of America as they have already taken those of England and of Europe. We are at least half a decade behind the times in daffodils but will not long remain so. The bulb specialists are already offering these newer things, and gradually they are finding their way into the more general catalogs. Space here does not permit any lengthy list, and descriptions, but a few of those which represent advances made in size, substance, and above all the development of marvelous color combinations, as a result of bringing deep reds and flaming red-oranges to the chalices, deep and flaring in some, flat and shallow in others, and often so deeply lacinated at the margins as to have the appearance of a double or even a triple frill. No description, however, can give any adequate idea of their beauty. Some of the fore-runners of the newer daffodils now generally offered at low prices are Bernardino, creamy white with orange edged yellow cup; Will Scarlet, starry white perianth with flat orange cup; Whitewell, white, pale yellow, orange edged cup; Bath's Flame, yellow, with cup deep-

(Continued on page 68)



Designed by John H. Wells, Inc.
Built by Defoe Boat and Motor Works

PHOTO BY M. ROSENFELD

THE after deck of the yacht, *Sheila*, owned by Mr. George W. Loft. The deck rug is in two shades of green with the comfortable stick reed chairs, and the tables are also in green. The Permatex covered cushions are in a deeper shade of this most restful color. Harriet E. Brewer, decorator

BELOW—A nautical lamp from W. & J. Sloane, an aluminum light mounted on seasoned oak with aluminum rope trim. The red and green lenses are lighted from within. The shade is moisture-proof and non-buckling paper parchment, decorated with red and green stripes, matches base



Smart Practical Accessories for Yacht and Motor Boat

Whatever Makes the Summer Home Charming Must Be Duplicated in Simple, Convenient Fittings for Life Aboard the Water Crafts

Arranged by Ellen D. Wangner



THIS delightful little bamboo table for yachting cabin or deck is very light weight, the circular surface is covered with a washable material, and is intended for moving about in a convenient fashion for a game of backgammon, a cup of tea, or for books and magazines

PHOTO BY MAYER KUCK



THE after deck of a yacht or small motor cruiser needs a comfortable, not too large chair. Cushions and beach pad are covered with waterproof, sunfast Permatex, so that a sunbath may be taken with comfort. A small basket or sock is a great addition to the magazine rack and tabouret. From B. Altman & Co.

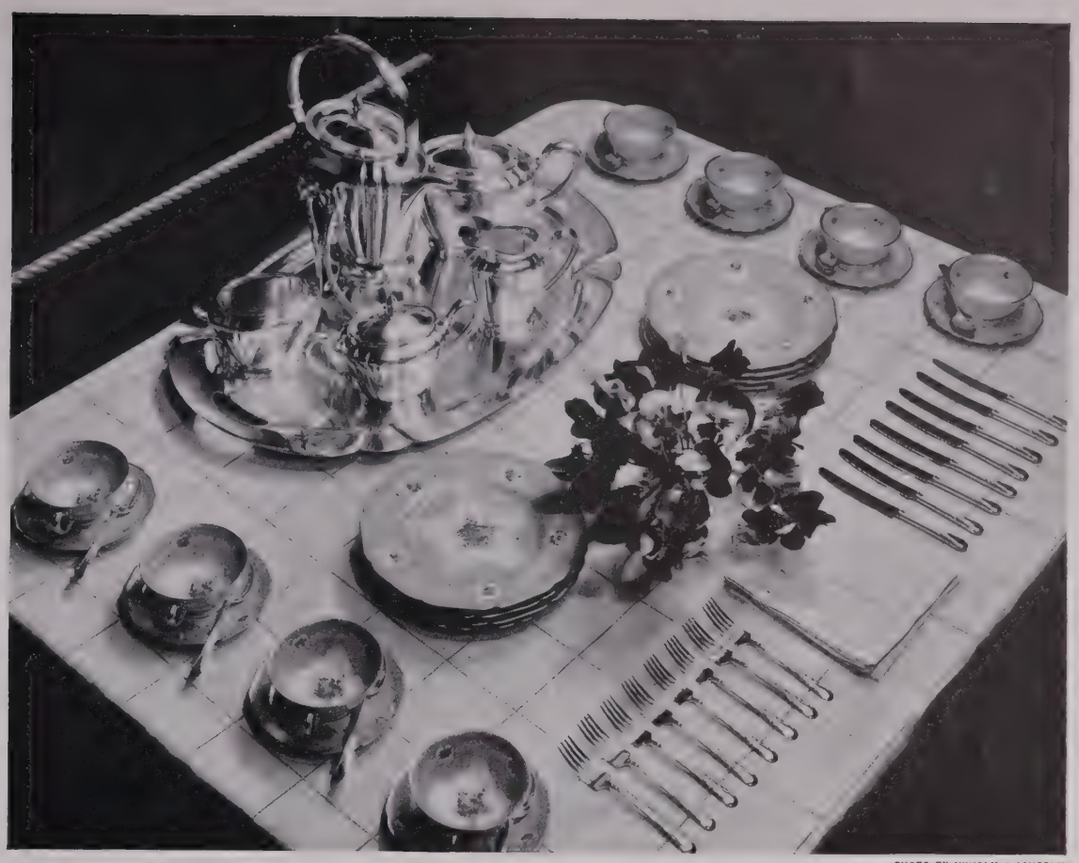


PHOTO BY NYHOLM & LINCOLN

BELOW—Standing nautical lamp with brass propeller and propeller shaft. The shade is white moisture-proof non-buckling paper parchment trimmed with brass pulleys and seaworthy green cotton rope. Courtesy W. & J. Sloane. This lamp is convenient for bridge and backgammon



ABOVE—This sea-going tea table is very attractive for yacht or motor boat with its silver in the new "Palladiant" finish that is tarnish proof. The cloth and napkins are very simple and the china is yellow with floral design. Specially posed for these pages through the courtesy of the International Silver Co., Old Bleach Linen Co., and the makers of Black Knight China. This is an ideal arrangement for a small buffet luncheon or a late supper on the private yacht



AND what boat would be complete without a little cocktail bar, fitting snugly into a corner but not too far out of sight? This one is made of willow with its tall stools of bamboo with reed windings. The rear of the bar is fitted up with many convenient shelves for glasses where iced drinks may be easily made and smartly and quickly served. Courtesy R. H. Macy & Co.



FOR comfort, good times and good sailing this group of accessories was posed by Abercrombie & Fitch Co. Here we find a barometer and clock, an all wool steamer rug, cigarette box with International Signal Code flags on its cover, and a non-tipable ash receiver, a box to hold games, as well as a silver-plated "hurricane lighter"



ANNA DUNCAN, who gives her usual dances at the New York Stadium in July



IRMA DUNCAN, who dances at the Roerich Museum in the mid-summer months

TILLY LOSCH, who is scoring a great success in "The Bandwagon" at the New Amsterdam

Dancers We Will See This Summer and Fall

ARGENTINA, whom New York hopes to welcome to another triumph this fall







A Dining Room With Every Detail in Decidedly Modernistic Fashion

This Room, Although in no Way Elaborate, Has an Extremely Elegant Effect and the Charm Is Intensified by the Subtlety of the Walls and the Brilliant Carpet

L'Elan, Inc., Decorators



ABOVE—The walls of this Modernistic dining room are in Primavera Flexwood with monel striping. The simple, yet extremely well designed furniture is in African zebra wood, inlaid with monel and the chairs are upholstered in champagne-colour kid. A seamless carpet in modern design practically covers the floor. Though the rug is in blue, red and black, it fits admirably into the golden scheme of the room

RIGHT—A sliding panel reveals a charming bar in the dining room above, as a background for which is an engaging mural. The lighting is indirect and variable. The silver cabinet at the left of inlaid zebra wood in herringbone pattern repeats the prevailing mood of the furniture. Vases of rare Modernistic glass complete this curiously interesting detail of the dining room

The Beauty and Luxury of the Southwest

Travelling Through New Mexico, Arizona and California Gives One Perhaps as Great a Variety of Interesting Landscape, of Luxurious and Comfortable Living, as Can Be Found in a Given Space Anywhere in the World





EL MIRADOR Pool is a feature of Palm Springs, California, one of the most beautiful and delightful winter resorts in Western America. It is an oasis in the heart of the great California Desert and has the ever varying wonder of color that one finds in the Grand Canyon and on the plains of New Mexico. Courtesy Southern Pacific Railroad Company



HALF DOME" from Glacier Point in the Yosemite National Park, California, one of the most thrilling bits of landscape in the world, equally beautiful in the hazy twilight or in the rose and mauve light of dawn. Courtesy Atchison, Topeka and Santa Fé Railroad

CHIEF LONE WOLF, a picturesque figure on one of the great Arizona cattle ranches. Today, the sight of an Indian in full war regalia is not as common as it used to be and adds a brilliant color note to the pastel toned expanse of the Western summer landscape





RIDING a steer in one of the great rodeos of the Southwest. It looks a simple performance but probably is second only to bull fighting in the matter of courage and physical dexterity required

(Continued on page 76)



TOP—A group of visitors at the Conjilon Camp, "hitting the trail" for a day's sight seeing in the strangely fascinating New Mexican country. This camp is an outlying section of the world famous San Gabriel Ranch at Alcalde, New Mexico. Courtesy Atchison, Topeka and Santa Fé Railroad

THE beautiful new Country Club, one of the finest of the Southwest, recently constructed at Agua Caliente in Mexico. The architecture is Mediterranean in style. The metal throughout is bright black cast iron and the roofs above the white stucco walls are rose tiles. Pool is lined with turquoise blue. Courtesy Chicago, Rock Island and Pacific R. R.

A Study of Fine Lighting Today

The Perfection of Lighting in the Modern American Home Rests on a Basis at once Scientific and Artistic

By WALTER W. KANTACK





Above—Wall light of cut crystal and hand-wrought metal. Designed and made by Edward F. Caldwell & Co.

Right—A cut glass imported chandelier to be used in the decoration of a period room. Courtesy Black & Boyd

IF you and I were to sit down at opposite sides of a table to discuss a selection of lighting fixtures for your new home, we would be most likely to succeed in arriving at a suitable and effective choice, if we first of all took into consideration certain basic thoughts concerning the work in hand.

After more than twenty-five years of experience in this field, it seems to me that all too frequently the essential purpose of lighting equipment—that of giving proper and adequate illumination within given spaces—is overlooked. Starting then with the premise that the primary reason for using lighting fixtures is to provide light in the desired intensity and location, we would naturally first of all check the wiring layout of the house to ascertain where the electric outlets, which bring the feed wires to the fixture, have been or should be placed. Inasmuch as the matter of the location of the electric outlets is essential toward the achievement of a successful installation of lighting equipment, the wisdom of consulting one capable of giving competent advice concerning these matters at an early stage in the building operations is obvious.

Hand in hand with the arrangement and placing of the electric outlets goes the necessity of determining what type or method of illumination will be most likely to give the desired result within the various rooms. The answer to this phase of the question is largely controlled by the individualities of the rooms themselves. It will be readily understood that inasmuch as the vestibule, the hall, the dining room, the living room, the morning room and bedrooms have their individual parts to play and contributions to make toward the orderly conduct of the affairs of the family occupying a dwelling or an apartment, just so they present the need for individual study from the standpoint of illumination and decoration, in order that they may most successfully play their individual rôles. It seems safe to say that wherever these fundamental propositions have been thoroughly studied and accepted as essential, and then intelligently built upon, the lighting installations have been carried to a satisfactory conclusion.

Having met the practical demands, which by the way should include the consideration of proper switch controls for the lights, both accessible and convenient, we are ready to consider the decorative aspects of our problem. In practically all of the so-called Period Styles of architecture and decoration lighting utensils have played a very definite part in the scheme of decoration and ornamentation, and authentic models as well as manuscripts showing what constituted the lighting implements employed in the various countries and eras are available. The designs of such equipment were naturally governed by the types of illuminating media in use during these periods. It might be of interest to note here that it was not until the close of the Eighteenth Century that men were able to enjoy even the luxury of an oil burning wick under reasonable control, and giving off a fairly brilliant illumination. It was not until that time that a Swiss mathematician discovered how to employ a glass chimney and direct a current of air in such a way as to bring about improved combustion in the burning of oil.

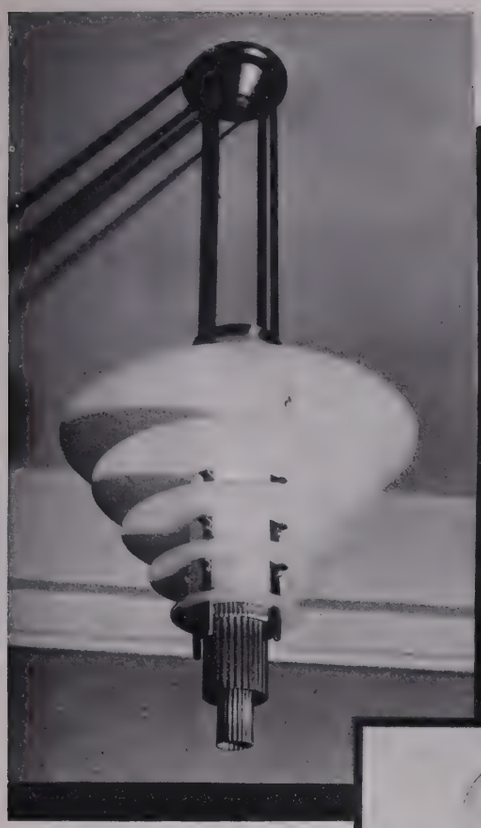
Gas was not generally available, even in large cities, for illuminating purposes until about 1820, whereas the first power plant to distribute electricity for illuminating purposes in New York did not appear until 1883. These few dates are interesting and important in the consideration of the thought of *consistency* when analyzing the decorative function of our lighting utensils. From this it follows that if one is endeavoring to create the atmosphere and decorative characteristics of a period several centuries old, it would seem right to at least take into consideration the capacity of the lighting media of the time, even if one did not actually employ the primitive source of illumination. By this statement I mean to stress the incongruity of placing high wattage electric bulbs within enclosures designed for the shielding of the flame of a single candle.

The foregoing may seem like radical statements, but remember we are discussing the thought of consistency. To be wholly consistent, one should employ the lighting method of the period. In most instances, however, this is felt impractical and almost impossible. The next step, then, would be to employ electric bulbs of such intensity as would give a like amount of illumination to the original luminant, and conceal these bulbs from view as completely as possible by the use of shades, screens, et cetera. In answer to what you are probably saying concerning the inadequacy of such forms of illumination, it can be said that with the great flexibility and opportunity presented by our modern devices for the placing and use of portable lighting sources, this seeming handicap can be most successfully and effectively overcome. The foregoing naturally has to do with instances where the thought of period decoration and atmosphere is being rigidly adhered to.

The design and manufacture of fine lighting equipment really comes pretty close to being a fine art. Unfortunately, the opportunities for education along these lines seem to have been quite limited. For this reason people are having presented for their consideration articles which are not what they purport to be. In most instances this is done in good faith and simply due to a lack of understanding. It will be a blessed day when more general knowledge prevails as to what actually constitutes a reproduction of an antique decorative art object, and thus protect one from accepting a poor, misfit imitation and adaptation labelled "reproduction". Many uses for which we now employ lighting equipment were not thought of at the time when the Period Styles prevailed. Therefore, no models for such uses which could be reproduced are in existence. In such instances, it is only possible for the designer to contrive something along the lines of the decorative characteristics of the work of the time.

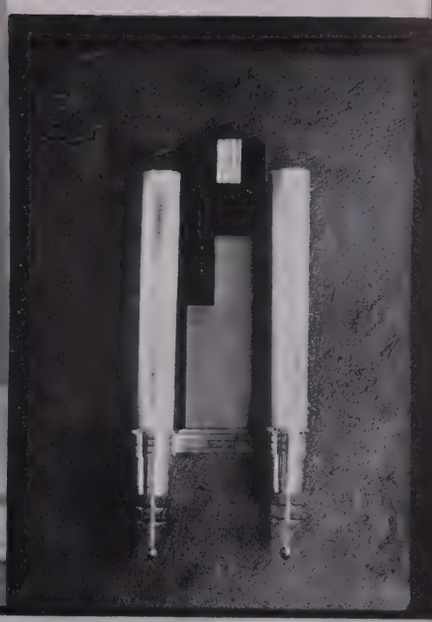
Another, and what seems to the writer a more practical, way of solving the problem of illumination in conjunction with period decoration consists of the housing of modern lighting equipment within enclosures reminiscent of the particular style, although not an actual copy of the period lighting utensil. Electricity as a medium of illumination has definite characteristics which separate it from anything that has gone before. For approximately fifty years engineers have been developing the latent qualities of this modern luminant, and the progress within the past few years has been nothing short of astounding. So much so, that it is becoming quite evident that lighting fixture design in the

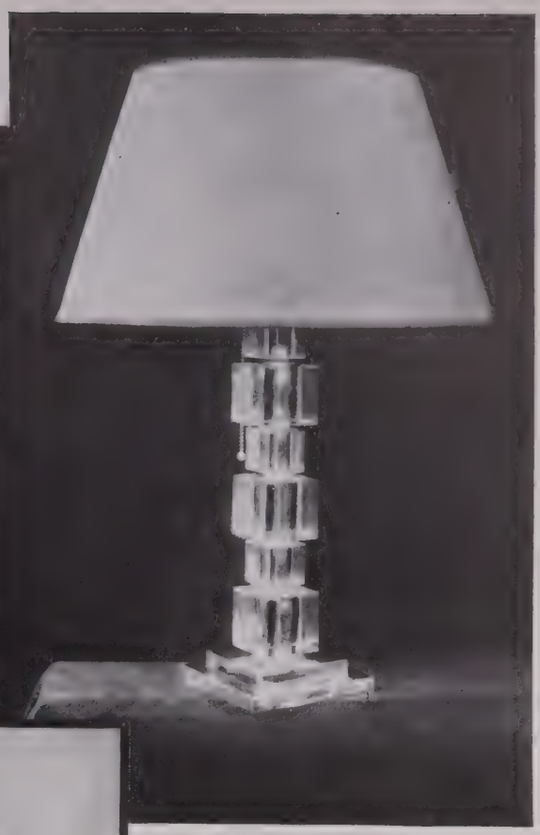
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Above—Fixture of modern design, metal parts of chromium holding circles of etched glass, with lights concealed. From Black & Boyd

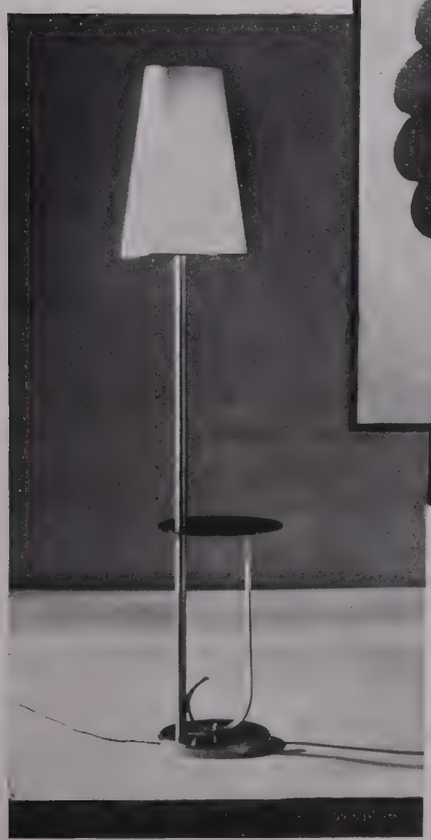
Below—Fused quartz tubes conceal the tubular electric lamps in this modern lamp, which is designed and executed by Kantack & Co., Inc.





Above—This lamp is composed of three large and three small cubes on a silvered base, with a parchment shade. By Elsie de Wolfe

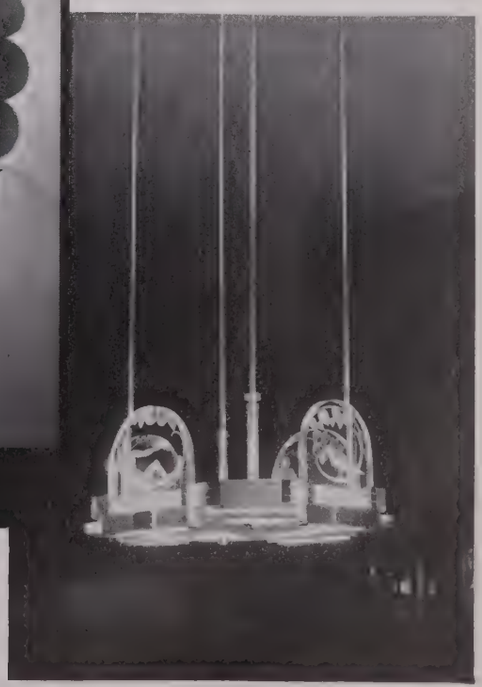




Above—A floor lamp combination capable of giving upward and downward illumination. Attached is a convenient formica top table. By courtesy of the Nessen Studio, Inc.



Above—Heavily frosted crystal fixture decorated with modernistic floral design and fitted into a frame, which may be of any metal that matches the other furnishings of the room. Designed and manufactured by Cassidy Co.



Above—An over dining-room table illumination of delicately engraved glass. It is suspended over the table by metal tubes, giving a most enchanting effect. This very modern light was designed and manufactured by Kantack & Co., Inc.

Center—Indirect lighting fixture of hammered brass with shell-like scallops. The bottom section is arranged like a flower. Peabody, Wilson & Brown, architects of the Tyng residence for which this light was made, by Cox, Nostrand & Gunnison

Desks of Yesterday for Today

By CHARLES STUART



Slope-front desk having a bookcase or cabinet above, in the manner of the English Early 18th Century. There are two large drawers below. Courtesy Palmer & Embury

AMONG the letters that have come to us recently was one asking the origin of the slope-front escritoire. The enquiry has been answered by letter, but the explanation is worth repeating here because it recalls the unswerving faith and tenacity of those past generations who overcame the religious intolerance and oppression of their rulers and laid the foundation for the freedom we enjoy today. Actually, the slope-front is a survival of the early boxes in which the family Bible was protected, when printing was unknown and books were written and illuminated, by hand, on vellum.



These boxes were smaller forms of the great dower chests and as the chests were often the hold-all of the family linen and clothing, and the "safety deposit" for the family silver, so the boxes were used to hold the Bible in which the births, deaths and marriages were recorded. In time, the box was made so that the lid was at an angle and hinged to a narrow ledge, which still remains with the escritoire, to hold the Bible at morning and evening prayers; the intention of the slope being to allow the text to be read without the necessity of bending forward when reading from the upper part of the pages. This tradition has survived to the present time with all lecterns and similar stands.

At first the Bible-box was placed on a table, but later it was raised on a separate stand when we have the first development toward the slope-front desks as we now know them. Similarly, the flat-top desks are equally closely allied to the old dower chests and Bible-boxes, though at first sight, the desks in modern rooms reveal little resemblance to the cruder pieces of furniture from which they descended. But one ineradicable relic of the early chests is the paneled ends such as appear more often with the larger flat-top



This French interior shows an attractive use of a small satinwood cabinet-desk flanked by two Ionic columns. There are shelves behind glass doors. Courtesy Brunovan

Left—Slope-front escritoire from an early model and fitted with the small drawers and compartments. By courtesy Robert W. Erwin Co.



Right—The carving on this example is copied from the Early English woodwork, the lunettes often being found on p[illegible]eled chair backs. From Kittinger Co.

Recalling the Early Homes of the Old-World and of Colonial America the Numerous Styles of Desks Made by Present-Day Cabinet-makers Bring Particular Charm to Modern Rooms



In rooms of this style the bureau-bookcase is both convenient and ornamental, the book backs attractive against the browns of the wood. Harry Meyers Co.

writing tables with pedestals and drawers used in libraries and offices, as well as with some escritoires.

Desks, like chairs, find a place in any room with the possible exception of the dining-room. In the first place, every one is equipped with a certain number of drawers, each of which is a convenient receptacle for papers and various other articles which are needed only occasionally. Also, in view of the many types now reproduced by modern cabinet-makers from original European and English models, there is a desk for every room and one that will add that atmosphere of home-like charm which certain pieces of furniture will bring to an interior.

There is a sense of pleasant seclusion from closing the door of a room and then with pen and paper sitting at a comfortable desk and addressing some intimate friend. In fact, as time goes on and one grows accustomed to using the same desk, it becomes a sort of unconscious link with those whom we see seldom, yet write to at intervals. And it is for this very reason that the desk in time almost assumes an individuality similar to a friend to whom little secrets may be imparted with the knowledge that they will remain unrevealed.



Above—Small Sheraton Satinwood book-table, appropriate for use in a room where a larger desk would be too bulky. Suitable for a boudoir. From Hayden Co.



Right—A beautiful and conscientious reproduction of a half-round Queen Anne walnut console table, with old wood reproduction. Courtesy S. Cavallo



Left—This mahogany desk finds a place in an 18th Century style living room or in an office where the furnishings reproduce something of the home in the "workshop." Courtesy The Bristol Co.

Let us say at the outset that the styles of desks available today are much more numerous than the average person is aware of; hence the suggestion that there is a desk for every room. To name a few which, in turn, we will later "place" to insure what a more erudite writer once described as the "greatest environmental advantage": there are larger writing tables or table desks so named because they are intended for and are generally

(Continued on page 64)

First National Conference of Interior Decorators

Decorators of Authority from All Over the Country Gathered Together at This Great Meeting at Grand Rapids Which Had Its Impressive Opening July 8, 1931

By IRENE SIDLEY

President Women Decorators' Association of Chicago

THE first National Conference of Interior Decorators has now become history. For many years the idea of forming a national association had been talked of, but had never reached the formative state. Now, in this second year of the great depression we have already proved the old adage "Life has its Compensations."

July 8th to 15th was the time set apart for this great achievement, and Grand Rapids, Michigan, was the stage setting which had been offered us to accomplish this purpose.

Much interest was manifested by decorators throughout the country, as well as those of the allied interests. The Conference was attended by Decorators from the far West as well as New Orleans and the Atlantic seaboard. An elaborate program was arranged and the days spent at the Conference were divided between constructive work for the organization and entertainment.

The first business day of the Conference, Thursday, July 9th, was devoted to the preliminary work of forming a national association, a chairman was appointed and committees formed to discuss ways and means of solving our various problems as well as defining the purpose and function of the Association.

Each morning there were conferences for Decorators with speakers on various subjects in which we are vitally concerned. This Conference was followed by committee meetings where the foundation work of the organization was carried on and reports made to the general committee.

Throughout the balance of the day, the Country Clubs were opened for golf; with fine opportunities for swimming, drives, or visits to the various furniture factories where there is much of interest to be seen. Several private estates were opened and their beautiful gardens shown to the visitors. The Garden Club and the Junior League were much interested and planned other entertainments.

There were a number of dinners held at Country Clubs where those in attendance were able to hear speakers of world wide repute, such men as Harvey Wiley Corbett, who is Chairman of the Architectural Commission of the Chicago Century of Progress for 1933, Joseph Urban, the celebrated Viennese artist and designer, Frank Lloyd Wright, internationally famous for his style of architecture, and Richardson Wright, the editor of House and Garden magazine.

As an added interest for those who attended the Conference and a graceful gesture to those who helped to make this first Conference of Interior Decorators a reality, a number of decorators had been asked to assemble various rooms which were well grouped into two houses built within the confines of one of the large exhibition buildings. These two houses have a most attractive layout around gardens and loggias with full grown trees, shrubbery, etc., making a harmonious ensemble of Drawing, Living, Dining, Bed Rooms—Morning Rooms, Book Rooms—Closets, Bars and Dressing Rooms, as well as a Sky Garden and a Nursery. This delightful arrangement was created by Mr. William R. Moore, a Chicago decorator.

The principal furniture for these rooms was found in Grand Rapids. The decorators chose anything they wished from the various factories for Exhibition purposes, but also used antiques, reproductions and accessories of their own.

Any materials used on furniture or for draperies were most generously supplied by a number of importers who have always shown a helpful spirit of coöperation, but the materials used on the furniture were charged to the furniture manufacturer to whose possession the pieces ultimately will be returned.

The assembling of these rooms was indeed a joy and a privilege, as no price limit was imposed, thereby reducing the effort involved to a minimum.

Owing to the small amount of time which has elapsed since the conception of this idea, what has been accomplished up to the present writing has been little short of a miracle. An army of workmen, carpenters, electricians, painters, and landscape gardeners have worked wonders. The exhibition of these two houses was opened formally the night of Wednesday, July 8th for those invited to the Conference, but remained open to the public for a week following the Conference.

A list of the names of decorators assembling the various rooms is as follows:

Rose Cumming, New York—Entrance Gallery.
Irene Sidley, Chicago—Living Room in Summer Dress.
Alberta Barnes Beall, Chicago—Book Room.
E. A. Belmont, Philadelphia—Drawing Room.
Mabel Schamberg, Chicago—Morning Room.
Arden Studios, New York—Breakfast Room.
Miss Gheen, Inc., New York and Chicago—Dining Room.
Mrs. Thomas Wood Stevens, Chicago—Sky Garden.
Elsie Sloan Farley, New York—Bedroom.
Thedlow, Inc., New York—Bedroom.
J. Q. Valliant Company, Philadelphia—Morning Room.
Edward C. Hamilton, Chicago—Loggia.
Florence Ely Hunn, Chicago—Bar Room.
Mrs. Herzog's Closet Shop, New York—Closets.
Lorraine Yerkes, Chicago—Entrance Hall.
Pierre Dutel, New York—Powder Room.
Adeline de Voo, New York—Foyer.
J. C. Demarest, New York—Living Room.
William R. Moore, Chicago—Dining Room.
Beverley and Valentine, Chicago—Morning Room.
Secession Ltd., Chicago—Bar Closet.
Mrs. George Herzog, New York—Children's Room.
Ruth Collins, New York—Garden Porch.
Mrs. Torrance, New York—Bedroom.
Alden Studios of Highland Park, Illinois—Sitting Room.
Arden Studios, New York—Large Garden.
Carl Hollem, Chicago—Powder Room.

These rooms were assigned by invitations reading, "you are invited to do a Book Room" or whatever type of room had been assigned. A few exchanged rooms, feeling themselves better qualified to do the other type or having some special furniture which they wished to show. There has been nothing but the friendliest coöperation between those taking part in the Exhibition. Each one accepted their share with all the enthusiasm of those embarked in a good cause.

To many Chicago decorators Grand Rapids is a familiar place, owing to its proximity and the fact that many manufacturers have showrooms in Chicago, but to those from the East who have joined in this great venture a special vote of appreciation is due. It is new ground for most of them and Grand Rapids, a name associated with furniture with which they are not familiar. A few decorators when approached on this subject said, "Why should we go to Grand Rapids?" Why indeed! Why go to Chicago to the Century of Progress? Why go to New York, London or Paris? There is always the minority who wonder why one does anything different, especially if it concerns anyone or anything not stamped with their accustomed approval as to the things one does. Fortunately there are always a few courageous ones who have a vision of better things to come and are willing to strike out into the deep.

It is one thing to be a mere agitator and quite another to perform a constructive piece of work.

Those decorators who attended this Conference believe that better conditions will be the result of it; that with a better understanding our difficulties will be fewer.

This Conference has been widely endorsed throughout the entire country, officially by societies, and individually by prominent decorators and dealers. Among the organizations that have signified their definite approval:

The Society of Interior Decorators of New York City has officially endorsed the International Conference on Interior Decoration at Grand Rapids, July 8 to 15.

The Woman Decorators' Association of Chicago recently passed a unanimous resolution endorsing and sponsoring the International Conference.

Forty leading Interior Decorators of Philadelphia, at a meeting recently at the home of Mr. E. A. Belmont, endorsed the International Conference and the movement for an American Association.

In addition to the various societies that wish to stand whole-heartedly for a National Conference on Interior Decoration, there is a Board of Directors who are giving vital interest to the subject, as follows:

(*Continued on page 63*)

A Table Series for the Seasons

Arranged by Ellen D. Wangner and Pierre Dutel



PHOTO BY DANA B. MERRILL

Breakfast on a Commuting Yacht

ON THE 191 foot ocean-going yacht the "Gielow," the breakfast table was placed near the large lounge seat on the rear deck. Here in the harbor other craft can be seen, their masts making a charming background. The yacht was decorated by Raphael Studios, with the silver from Rogers, Lunt & Bowlen and linen in a sunny shade of yellow from Mosse. The china and glassware is from Wm. H. Plummer & Son, in a charming Lowestoft pattern, glasses heavily based with twisted rope effect. The large lounge is cushioned with dull blue leather matching heavy Klearflax rugs. Sons, Cunningham Reed & Rattan Co. and Lewis & Conger contributed to this scene

Among the New Books

Dreiser, in a Book about Himself, Called "Dawn," Seems to Have Walked Away with the Reading Public. Happily for Lovers of Romance, Christopher Morley Has Started Doing Fiction Again

By BURTON RASCOE

"JOHN MISTLETOE"

CHRISTOPHER MORLEY is to blame for my missing nearly a whole night's sleep. And I am not one of his "kinsprits" either. ("Kinsprit" is a word he coined once, meaning "kindred spirit".) I have always felt myself sort of out of his club as a rather too rough-neck for the somewhat preciously "lit'ry character of his kinsprits": I have been mildly at odds with some of his enthusiasms and a bit hot-headed about his choosing to ignore some of the talents that seemed to me the most vigorous and American that have sprung into prominence here since the war.





Katherine Mayo, whose recent book, "Isles of Fear," is creating a sensation second only to her "Mother India," published by Harcourt, Brace & Co. From a painting by Frank C. Salisbury



Julian Duguid, whose new novel, "Green Hell," is published by The Century Co. From a portrait by Dorothy Vedder

Nancy Hoyt, whose new novel, "Cupboard Love," was one of the important early summer books. Doubleday, Doran Co.

Hitherto, then, I have been able to take Morley or leave him. I could pick up a book of his, read a few pages and put it down without being quickened into any lively sense of an urgency to read much or all of the book. I had decided to retire early and had got into bed the other night with Morley's new novel, "John Mistletoe" (Doubleday, Doran). I thought of a Morley book as a mild sedative.

I finished reading "John Mistletoe" at 5:30 in the morning (and had to get up at seven). I was all enthusiasm for it. It is a grand book, really. It is not exciting in the sense that a mystery yarn is; but in an emotional and intellectual sense it is most moving and lively. It is far and away Morley's best book. He has such a wealth of fantasy in him somewhere, which by the way has not ever quite come through, that I suspect from this book that his next novel might be one of the first importance. At present he is still just a little too bubbling with sentiment.

"John Mistletoe" is Morley's own story of his career to the age of forty, told in the third person. It carries him through his school days, his years at Oxford, his work in a publishing house, his newspaper experience, and his authorship. Under their right names and under disguised names, various persons of importance in the literary world come into Mistletoe's ken. Mistletoe (Morley) is preeminently a literary man, a man to whom books and what they contain are life and more important than life. He sees life in terms of books. And the career of Mistletoe is the career of a person attached to books. His development of a point of view is a development in literary judgement and taste, or at least a crystallization of a literary attitude.

This I find charming and delightful in Morley. He has let himself out more expansively than ever before; and at the same time he developed his style into a suave and wholly suitable medium for the expression of Morley's personality, a personality still wistfully looking back to the idyllic pre-war days and into a not too remote past which was romantic, human and humane. With "John Mistletoe" Morley makes his first considerable bid for permanence in our literature.



A photograph of Elizabeth, whose new novel, "Father," is being widely read. This is published by Doubleday, Doran Co.

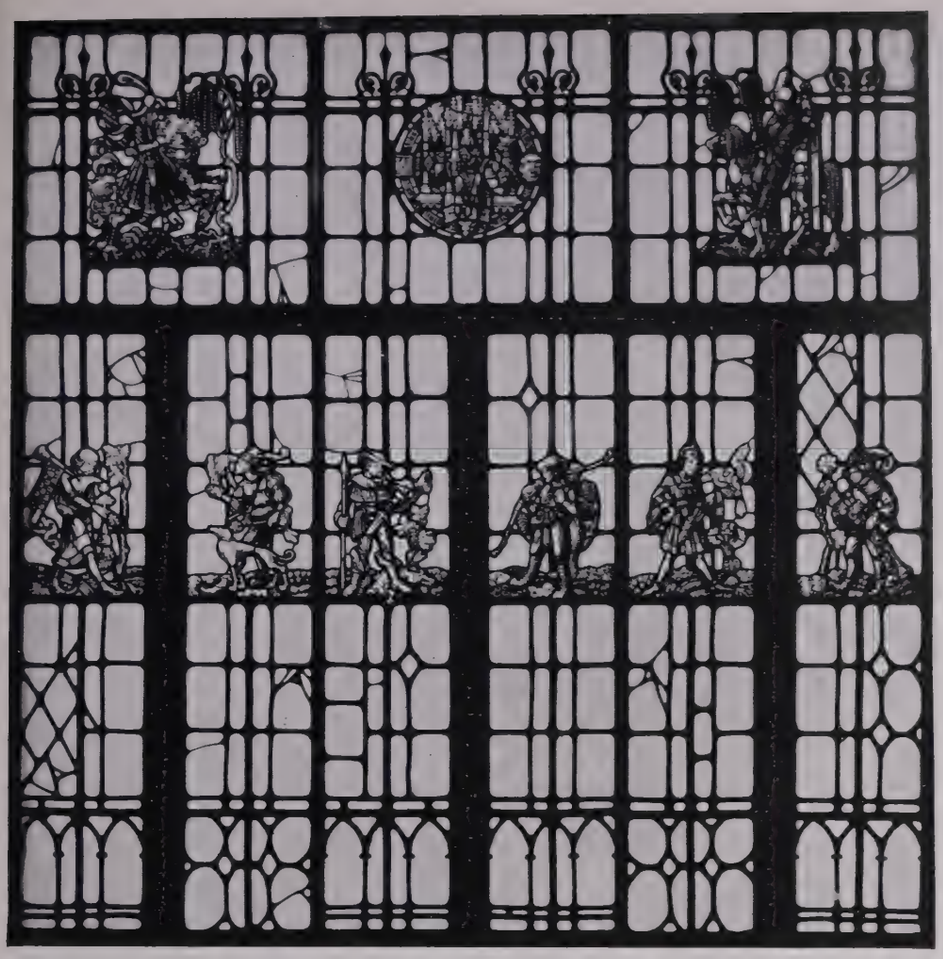


Ruth Putnam Mason, the young author of "Woman Walks Alone" which has recently been published by the Dial Press, Inc.

"DWARF'S BLOOD"

A novel of strange power, involving a strange and unusual theme is "Dwarf's Blood" (Viking) by Edith Olivier. It is the story of a

(Continued on page 86)



Painted and Leaded Windows In New Designs

There Is a Returning Vogue for Color in the Windows of City Homes and Public Buildings

Designed by G. Owen Bonawit, Inc.



A leaded and painted window in the dining room of a New York club. This window is designed and executed in the manner of English stained glass. The only color is in the figures and heraldic medallions

Painted window in an apartment in the Park Lane Hotel executed in silver grey tones. The figures and panels are in the Renaissance style of stained glass. A type of window that adds interesting color to a room

Panel of a series of windows in the Japanese and Chinese room of the Memorial Library at Yale University. The painted panels are in the more delicate tones of Japanese prints and the lead glazing suggests Japanese lattice work





A George Washington chintz, typical of the revival of the American eagle theme of the post-Revolution period. Courtesy Johnson & Faulkner

Fashions in Window Decoration

Crinkled Taffetas, Old Toile de Jouy Gay-colored Chintzes and Loose-Woven Damasks Vie with Vivid Modern Fabrics for the Season's Favor as Beautiful Window Hangings

By GERTRUDE WARBURTON

THE different new note in window fabrics this fall will be largely in the weave, a heavier and more masculine quality of material. The damask idea will still prevail but patterns will be simpler, sometimes almost lost. The weaves are soft and loose, and the colors distinctly richer, whether a solid tone is shown, two tones, or four or five, interwoven. The colors that bid fair to dominate these fabrics are red, rust and turquoise blue, as well as a cool, deep Egyptian blue. It is safe to say that the newest note in color, whether in single tone or interwoven with several colors, is this turquoise blue. And curiously enough, this gives the latest of the fall fabrics rather a French look, although the weave is definitely English.

A soft, rough yarn is already being manufactured for these fabrics that remind you somewhat of the coarse, thin, early fall tweeds that are so fashionable just at present. With these heavier fabrics, a casement cloth is used for the inner glass curtains, usually in a soft-toned ivory. It will be very much the vogue this fall where such lighter materials as taffeta and silk are used, to purchase the waterproof variety so if the curtain blows about a bit when the casement window is open, no damage whatever is done by a sudden storm.

With these more masculine fall materials, both for window draperies and upholstery there will be quite a vogue for the darker tone of oak furniture, the kind of oak one sees in old Tudor houses in England and very often in new Tudor houses in America —a rich black-brown that seems to suggest this more masculine type of draperies.

Along with an increasing tendency toward modern fabrics persists the popularity of Toile de Jouy and the dignified damasks and rich brocades of French spirit. The clear primal colors and simple designs of the modern fabrics make them suitable for not only obviously "modern" rooms but for country houses of widely varying types. One of the most pleasing of these new fabrics is a printed stuff of grass green, lemon, jade and orange in a rectangular pattern. Softer and less angular is another fabric from the same house in a large conventionalized leaf pattern of bois de rose and powder blue. Horizontal lines and remarkably skillful gradations of color characterize the modern prints.

Nowhere is the tendency to recreate the scenes of the past more delightful and felicitous than in its application to Early American prints. The Colonial bedroom in mellow mahogany, meticulous samplers and flowered wallpaper could do no better than to welcome



Tête de nègre chintz with design of birds of paradise and lush fruits in crude reds, blues and yellows, on rich brown. From Johnson & Faulkner

Casement windows treated in appropriate simplicity by the use of straight curtains of silk, in richly colored design. Home of Wm. Gehron, architect

Damask draperies hung straight from ceiling to sill add dignified atmosphere to this interior. Edward I. Shire, architect. French & Co., decorators

TWO PHOTOS BY WURTZ BROS.







PHOTO BY JOHN WALLACE GILLIES

Right—Flesh toned casement cloth used with a heavy drapery of modern damask in soft tones of pink, blue, and gray, in a modern room. Designed by Raoul Dufy. Courtesy Park Avenue Galleries

a new glazed chintz whose chief charm is the use of silhouettes. Against diagonal panels of apricot and soft blue, delicately separated by black tracery, these small, clear-cut figures recapture the courtliness and grace of Colonial life. Sprigs of flowers in sunlit yellow, orchid and blue add to the quaintness of a chintz well worth recognition.

A Martha Washington chintz in soft tones of yellow, blue and green displays a delicacy of detail that enhances its pictorial interest. The George Washington chintz illustrated is typical of the revival of the American eagle theme of the post-Revolution period. This particular pattern may be had in brown, green, blue or red.

The clipper ships of New England inspire a charming drapery for the Colonial living room whose fireside group includes a spinning wheel. The *Flying Cloud* of Boston and the *Belisarius* of Salem ride gallantly on a hand-blocked cotton of rust, vert and tan.

One of the most attractive of the French fabrics is "The Swing," a hand-blocked linen in muted tones of blue and rose. The swing motif, set in medallions, has an airy grace well suited to a summer Louis Quinze room. The printed linen which bears authentic representations of old French châteaux comes in an interesting blending of rust, blue and vert.

A new crinkled taffeta that shimmers from gold to orchid to sky-blue has endless possibilities in the French or modern boudoir.

For the Spanish living room a heavy Cervantes cloth in warm red, green and blue provides an appropriate drapery. Of unusual charm is a hand-blocked linen depicting the marauding ships of the 16th Century. The richness of coloring and sweep of the design make this fabric a happy choice for a man's den in sturdy oak.

An innovation in hand-blocked linen is an ensemble consisting of window drapery in a large floral design and cushion covering in a small motif which recurs in the larger pattern. The combination is ideal for the sunroom or informal country living room. The drapery comes in rose, mustard and blue, while the small flowers on the accompanying fabric repeat the blue and mustard accent.

One of the newer casement cloths in a dull



Left—Hand-blocked cretonne draperies combine with pongee-colored basketweave to frame a Westchester countryside from the windows of this pleasant dining room. Juluis Gregory, architect

lustre gold has a mohair filling. An artificial silk in fine gold stripes claims to be waterproof, a decided advantage in curtaining.

Silk gauze in ravishing pastel tones, silver, gold and ivory continues to prevail in glass curtains. The nuances of color in the gauzes have all the opalescence of a tropical sea. Net, in various weaves, voile, figured percales and Argentina cloth vie with each other as glass curtain material.

INTERESTING DRAPERY TREATMENT

Each new season brings its array of innovations in drapery treatment: one of the most arresting this fall is the modern window illustrated here. Raoul Dufy designed the modern damask in soft tones of pink, blue and gray. Casement cloth in flesh was used for both the straight glass curtains and the full overdrapery.

The illustration of the sunroom windows shows a new and decorative use of glazed chintz window shades. The sheer silk gauze curtains soften the light without obscuring the pattern of the shades. The gauze of the narrow upper windows is fully gathered, while the sash curtains are arranged in series of fine pleats.

Many decorators prefer to treat casement windows without shade. Their formal looped draping is elaborate but it does not hide the design of the panes. The soft, glass curtains relieve the stiffness of the draperies without concealing the charm of the casement windows.

The handsome Jacobean dining room illustrated shows an attractive treatment of a group of windows recessed in a wide, low arch. A simple shallow valance unites the group and the side draperies are placed between the windows so skillfully that they do not obscure the view over the Westchester countryside. Glass curtains of pongee-colored basketweave may be drawn when desired. The background of the cretonne and the rough plaster walls are light tan, while the soft chenille rug, window seat and chain cushions are of old blue velvet. Old blue, dull

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Windows of this French bedroom preserve the feminine spirit by formal looped draperies of fringed taffeta over chiffon glass curtains. Lewis Bowman, architect. New York Galleries, decorator



The Importance of Good Flooring

Never Before Have Floorings Combined the Degree of Usefulness and Beauty They Show Today

By JOHN TAYLOR BOYD, Jr.



Here large tan blocks are joined with smaller squares of Maya brown. This gives a stone-like effect and yet is resilient. The surface of this Zenitherm floor can be left in its natural state, dull, or given a high lustre with several coats of wax

These black and white mottled tiles, laid down quite evenly, suggest the floors of some of the most beautiful of old Italian palaces, and are especially suitable for a room with paneled walls and fine furniture. Courtesy U. S. Rubber Co.

IN the great progress made in interior decoration, flooring materials have received their full share of attention. Never before has one had so many different flooring materials to choose from, whether for general or for special purposes, in such range of color, texture, scale and pattern.

Never before have floorings combined usefulness and beauty as they do today.

Even the old standard floors like wood and tile were never on a higher level of excellence nor were they ever available in such variety. We have revived the splendid old craftsmanship that marked the great period decoration, and we have added to it newer methods and new ideas. In addition. American industry and chemistry have created an imposing array of new floor coverings that is indispensable in most cases to the home. These are the linoleums, the rubber tile floorings and the Zenitherm products. This latter class is comparatively soft underfoot, is noiseless, and, in many cases, it is waterproof. These floorings are therefore especially suited for covering floor spaces that are subject to heavy wear or used by people who are obliged to be constantly on their feet and to whom a hard floor surface is tiring. Kitchens, pantries, laundries, are typical cases where these synthetic floor coverings may be laid.

But one should not assume that these new materials are desirable only because of their comfort and their special uses. They possess a high degree of beauty and have a surprising range of design interest. The manufacturers are always striving to improve this artistic quality. Who has not on occasion noticed some unusually attractive flooring effect, in sunroom, or vestibule, or hall space, and has been surprised to learn that it was one of these so-called "practical" modern floorings that one had supposed were not ordinarily employed to obtain a fine effect in interior decoration?

Indeed, a remarkable change has come in the attitude of both designers and public towards floors in general. Not so long ago, people looked upon a floor as merely a smooth, hard, shiny surface, to be largely covered up with rugs and carpets. It was the rugs that were depended upon for the artistic effect, providing the individuality, the color and pattern desired. The wood or tile underneath the rugs were of minor importance.

But today, although rugs are esteemed, we no longer sacrifice the flooring underneath. In fact, the finer the rugs are, the more pains we take to make the flooring frame them or supplement them to best advantage.

In this article, I shall present some of the most important considerations that govern





Above — Sun porch for the residence of Mr. A. Brooks at Gloucester. Phillips & Holloran, architects. These uneven tiles in rich colors suggest an outdoor setting. Associated Tile Manufacturers

the choice of floor coverings, as well as the characteristics of the various types of materials. An understanding of these essentials should assist one in choosing the kind of floor materials suitable for a given use of space. Then, this choice once made, the selection of the exact pattern, color and texture of the material becomes much easier.

One of the first steps to be taken with a new floor is to ensure a solid, permanent foundation, or underfloor, for the floor covering. The character of this underfloor in each case will vary somewhat according to the type of floor covering chosen. An architect or decorator understands this necessity, and, in cases where no professional designer is employed, the directions of the trade association, like the National Lumber Manufacturers' Association or the Associated Tile Manufacturers, are authoritative. If one individual manufacturer makes the product, like Zenitherm, his directions for the proper preparation of the underfloor should be consulted. In any case, this phase of the operation is important, and the technical requirements should be most clearly understood and thoroughly carried out. Where a contractor is employed, he should be held responsible for cooperating strictly with the manufacturer's representatives and for employing workmen who are expert in laying the particular type of flooring used. As warning, one should remember that the underfloor itself is not the only construction to which the flooring must be securely attached; it must also be carefully fitted against other construction and finish and as floor bases, trims, hearths, stairs, saddles and similar details.

Considering choice of materials, the old standard wood and tile materials should receive careful attention. The list of the available hardwoods has been widely increased in recent years. The various oaks,

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Above—Main part of this floor is black and white marble effect with cream strip joining the narrow cove base. This base makes thorough cleaning easy. Walls are all cream tones. Courtesy Congoleum Nairn, Inc.



Below — Vitreous floor tile in square blocks makes the floor of this bathroom. The color is mainly rose-beige in harmony with the light rose-beige coloring of the tiled walls. Courtesy Robertson Art Tile Co.

Below — Rubber flooring shown here can be obtained in blocks in a wide range of sizes. This kitchen is shown in black and white marbleized tiles with a grey border. Courtesy Stedman Rubber Flooring Co.



A broad planked oak floor is shown in this charming Early American living room in Minneapolis. Rollin C. Chapin, architect. Courtesy National Lumber Manufacturers' Association

PHOTO BY DRIX DURYEA



Vogue for Modern American Rugs and Carpets

These Are Used in Interiors Having Fine French, English, Colonial or Early American Furniture. In Equal Favor Are the Large Modern Rugs in Oriental Design

By JOHN G. WILLMOTT

PHOTOGRAPHS BY MATTIE EDWARDS HEWITT



Above—An interesting patterned all-over carpet in a library-living room, showing the charm of quietly elegant furniture with a richly toned, definitely patterned modern carpet. Diane Tate and Marian Hall, Inc., were the decorators

Right—An all-over carpet in taupe covers the living room floor in the Fifth Avenue home of Mr. E. W. DeWilton. The most important furniture here is a carved oak Elizabethan cupboard and antique Queen Anne chairs in red brocade

DURING a discussion regarding what is spoken of as the rhythm of a decorative scheme, a landscape artist suggested that any interior, to be pleasing to the eye, must follow Nature's own arrangement. Explaining his meaning by adding that the high lights of the great outdoors are the sky and the upper branches of the trees; the more variegated colorings, namely the somber tones of the tree trunks lightened by the leaves and blossoms of the shorter bushes, are at the level of the eye; and that the browns of the earth patterned with the smaller growing things, are associated by repetition with the other tonal qualities and form a perfect foreground to the whole.

How true this actually is! And though possibly unconscious of the inspiration, any skilled decorator instinctively follows this plan. For in any room the high lights are represented by the ceiling and continued by the window hangings; decorative accessories such as lamp shades, ornaments and furniture form the more varied colors; while the carpet to perfectly round off the setting should embody the more somber of the predominating tones in the room with a suitable pattern to form a decorative foreground or foundation. In this way it is possible to reproduce, indoors, that arrangement of Nature with which we are familiar.

It is safe to say that the increasing use of carpets, like other changes with interiors, is directly traceable to the return to styles of earlier times. This interest has become remarkably widespread during the last two years though, for some unexplained reason, the subject has been generally overlooked by writers; and it is our hope to re-read this article, after the last word is typed and feel that we have succeeded in our intention to convey some practical information.

Reverting for a moment to the question of tonal values: there should be some fairly evident contrast between the hangings and the pattern of the carpet; otherwise, a room is quite apt to have a tendency to a monotonous sameness. Again the design of the floor covering should be carefully chosen with a view to its being proportionate in scale to the area of room and to some extent in keeping with the style of the architectural treatment. In so far as the selection of a one color or a patterned carpet or rug is related to the interior, this is largely a matter of individual taste. But before deciding, doubt may be set aside by viewing any room of a similar size; or, failing this, it is always possible to obtain photographs (often colored) of completed rooms. Because, disappointment may be often avoided by "seeing first and deciding later".

It is probable that the carpet and larger rugs have reasserted their former importance because of the now closer association with the other decorations; a phase demanding the most careful consideration in achieving that liveableness which makes a room "home". Nor need we in any way feel restricted in our search for appropriate floor covering,

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Enjoying the Garden in August

How to Develop the Beauty of Dripping Water and Little Pools in Rock Gardens

By G. A. STEVENS



Suggestion for a rock garden with an almost transparent fall of water over an uneven surface, planted about thickly with moss and ferns

AUGUST is a time to consider the gardener rather than the garden. If the garden was properly planned and cared for, it should be ablaze with annuals, late perennials, Dahlias, and Gladiolus throughout the month. If it was improperly made and neglected, it will be nothing but a howling wilderness, and there is nothing to do about it at this season.

In either case, it is good for the gardener to take a rest. Let him sit down and let the weeds go hang. Let him take a train, an airplane, or head his motor-car toward the mountains or seashore for a good three-weeks' rest. The garden will be glad for his absence, and will make its pleasure obvious upon his return.

The inveterate gardener will not neglect his garden even on his absences. In the mountains a thousand suggestions appear on every hand for perfecting the rock-garden. Natural formations in abundance which can be emulated at home will be found; new plants will be discovered, perhaps collected, to furnish cliffs, vales, and crevices of the artificial mountains in the garden. The seashore yields a wealth of ground-cover plants for hot, dry banks and shady copses, miniature trees and shrubs for odd, and difficult corners. Among the stones on wave-worn cliffs some of the rarest and handsomest rock plants dwell, whose aspect may suggest a similar planting at home.

One need not slavishly copy Nature. If an intriguing rocky angle is adorned with some lovely but impossible plant, perhaps a similar garden effect may be created by substituting something like it, but easier to grow. If a gorgeous color combination runs riot in the seaside meadows, it may be reproduced with other and perhaps better plants in the garden without regard to the original weeds responsible for the effect. The big may be made little, and the little made big. Acres of Goldenrod and purple Ironweed may be reproduced in a few square feet of Coreopsis and purple Veronica. The delicate lilac of a solitary swamp Orchid may be magnified a thousand times in a clump of some similarly colored Iris.

Thus the gardener, while resting from his physical labor, may be planning and devising new achievements, new beauties, and his garden will be all the better for his leaving it.

But if vacation is already over, or delayed until September (no gardener would dare be away during October), August may still be a working month. The perennials and biennials for next year, Delphiniums, Foxgloves, Canterbury-Bells, Sweet Williams, and such necessary items, should be coming along rapidly from seed sowed in June. They ought to be lined out in frames or nursery rows, kept under constant cultivation, and suffer no drought. Those mentioned are somewhat tricky plants, and should be large and well-established to withstand the onslaught of a northern winter.

August is the month for moving or planting Madonna Lilies. Ordinarily the Madonna should be inviolate, but she has to be started sometime, and in ancient gardens, she may sometimes reach such alarming proportions that the plants simply must be separated. Do it carefully, trying not to break or bruise the roots, and be sure that the soil is clean and free of manure or any visible organisms which may attack them. Madonnas need several years to recover from transplanting and division, and during the interim they are peculiarly liable to succumb to various molds, mildews, leaf-spots, blights, and other pests. Soaking the blubs in antiseptic solutions, or dusting them with sulphur is supposed to ward off some of the trouble, but at best, it is a highly speculative adventure.

Slow-moving gardeners will still be dividing and transplanting Irises, but if the work is not done by the middle of the month, it might just as well be left unfinished for another year. Irises ought to have at least half the season to re-establish themselves in order to do a good job of blooming next year.

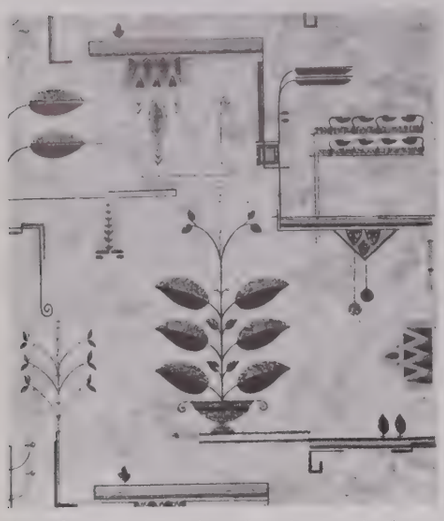
Roses are at their low water mark during August. It is well to let them alone, except for the customary weekly spraying, and not try to force them into flower. The hot sun will destroy the flowers anyway, and it is better to divert attention from the rose garden to annuals and perennials for a few weeks, coming back to them with renewed enthusiasm for September and October.

Outdoor Chrysanthemums should be kept free from lice, and cultivated frequently to encourage vigorous growth. Toward the end of the month, disbudding should begin on those whose life is to be devoted to the production of one monstrous flower per plant; but those that are to be left for display may be encouraged to produce more branches and more bloom by pinching out the tops and inducing side growths. Chrysanthemums are easy to move, and if a reserve supply of them

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Decorative Quality of the New Wall

(Continued from page 39)



A modern interpretation of ancient art is shown in the design of this new wall paper developed in soft shades of many colors and metallic lustres, which add richness. Courtesy Henry Bosch Co.

figures in panels surrounded by rococo scrolls, in lovely shades of grey with blue on an ivory background.

Excellent effects may be achieved by the use of panels or sections of wall paper with an interesting design framed by a picture moulding or a wall paper border. Brocade, velvet or crewel patterned papers are much used in formal rooms, while floral patterns are extremely popular for panels in sleeping rooms. The Victorian revival is bringing wall paper borders into prominence as a finishing band where the wall paper meets the ceiling and often just above the baseboard. The borders range in width from nearly two inches to ten and a half, and in design from floral to frills and flounces. The new waterproof bathroom papers printed in oil colors harmonizing with tiling and fixtures and their designs are waterlilies, cattails and flags, marine plants, gold fish floating through sea grasses, swans, sea gulls and ducks.

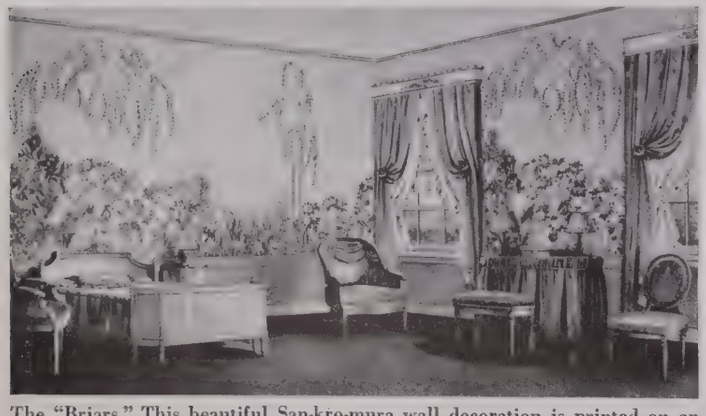
A magnificent example of American hand made paper simulating leather has a classic Adam design in putty color embossed on a background of pale gold, further embellished with fine reproductions of Wedgwood panels and medallions on salmon backgrounds; this is a beautiful paper suitable for the most formal rooms.

A matter of the greatest importance to homemakers is the increased production of washable wall coverings. These come in an endless variety of designs appropriate for every room, and in brilliant as well as delicate colorings. They are durable and fadeless and are a matter of great interest to women who like their homes always fresh and immaculate. The colors of the washable wall papers are admirably suited to the designs used, in rich and brilliant or soft pastel shades, and are fadeless; for the patterns are applied in oil and metallic colors on waterproof parchment paper, and walls hung with either fabric may be fearlessly washed with soapsuds, removing any spot or radiator shadow. The increased use of all these washable wall coverings demonstrates their practicability.

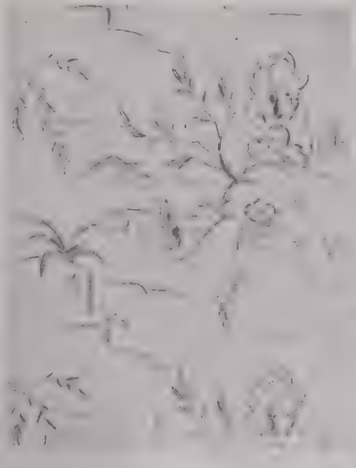
One of the most interesting of these washable coverings is the Permatex wall covering. It is a softly lustrous fabric in fadeless tones and in a large variety of attractive designs. All that is necessary to keep it fresh is to rub the surface lightly with a damp cloth. We are showing in this issue an interesting design of Permatex wall paper which may be obtained in a variety of colors on different backgrounds. The pattern is by Teresa Kilham.

After four years of experiment, the

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The "Briars." This beautiful San-kro-mura wall decoration is printed on an ivory background in soft pastel colors. Courtesy The Schmitz-Horning Co.



The charming semi-scenic design in this fadeless, washable, "Salubra" wall covering is in brownish grey tinted with pastel tones of blue, green, beige and peach. From Valeric Blank & Co.

A Study of Fine Lighting Today

(Continued from page 48)



Wall light in the spirit of 18th Century decoration, designed and manufactured by Robert Phillips Co., Inc.

future will proceed from entirely different premises than in the past. By taking advantage of this progress and building available devices into decorative units based on whatever period or tradition is desired, one can obtain practical illumination and still retain the general aspects of the decorative period. Thus we avoid such laughable practices as may well be illustrated by the hanging of a glass smoke bell over an electric bulb.

To bring our discussion up to date, we must consider what may be properly termed *electric* lighting fixtures. The essential difference between an electric lighting fixture as compared to other lighting utensils has been definitely established since the so-called Modern Movement in design received such a great impetus following the Paris Exposition of 1925. We have passed through a period wherein glass plates fashioned in all manner of grotesque angularity and supported by devious means were accepted as the representative modern lighting fixture. Through an increased understanding of our lighting medium and its various uses and abuses there are coming forth objects of beauty and practicability wherein the light is controlled and directed with what practically amounts to mathematical accuracy. Ways and means are also being found to eliminate the discomforting glare and heat elements which result from the use of lamps of high wattage. It will be appreciated that no effort is being made in this article to discuss the many forms of built-in light sources which are made possible through the use of electricity,—our effort being confined to the consideration of lighting fixtures as applied units.

It may seem that some of the foregoing statements have little interest for you as the builder and furnisher of a new home, but at the outset of this article we tried to convey the thought that *understanding* is essential in good lighting as it is in all other phases of activity. Whereas some of the developments referred to above have probably found expression most largely in public buildings and the homes of people of great wealth, there is no reason why they should not be more generally understood and available for each one of us. The writer is quite certain that the lighting tendencies in the immediate future will be built around the thought of applying specific illumination with definite purposes to the individual location. With the great number of devices on hand for the accomplishment of this purpose, this can be achieved and the greatest item of expense should be the giving of the proper thought to the problem in hand.

Having prepared this article almost entirely from the decorative point of view, I must dwell on the importance of planning lighting as one phase of the construction of the inner walls of the house. It is not an easy matter to look ahead as to just where tables and chairs will be placed, where the chiffonier and where each bed will go. But if the lights are to be satisfactory when the house is completed, this preliminary care is essential.



Bowl and illuminated figurine of Lenox white lucent china, used for a centerpiece decoration. Courtesy General Electric Co.

A modern wall bracket in elaborately carved glass and metal for Sterling Bronze Co., Inc.



Under Cover

Grand Parade of Books About Art and Cognate Matters

By BENJAMIN DeCASSERES

ABOUT ANTIQUES. *By Ella Shannon Bowles. Illustrated. (J. B. Lippincott Co.)*

Mrs. Bowles' richly informative book is not only an excellent guide for collectors of American antiques, but combines with its information delightful stories of personal experiences.

A glance at the chapter heads will indicate its wide scope: Backgrounds and Traditions; Hail, America! In our Arts and Crafts; A Peek at Pewter; Are You Collecting Sandwich Glass?; Pioneer Pottery; Just Jars and Jugs; Why Wedgwood?; Stories of Old Chests; Concerning Old Clocks; An Alphabet of American Antiques; Tapestries; Dolls of Old England; In Old New Hampshire Style; The Passing of the Country Store; Tales of Trail and Turnpike; Preserving the Antiquities of New England; Books on Early Americans.

All antiquers must have this book. It will keep you from getting too modern.

THE CATHEDRALS OF GREAT BRITAIN: *Their History and Architecture. By P. H. Ditchfield. Illustrated.*

This book has long been established as the authoritative guide and exponent of its particular subject; thousands of copies of it have been sold and a fourth edition is now required.

Mr. Ditchfield has set himself in each chapter to give a history of the See and then to describe the architectural details of the building and its vicissitudes owing to wanton destruction or excess of "restoration" or to the triumph of modern art and skill.

Since the war nine new Sees have been formed, and an account of these new cathedrals or pro-cathedrals is given in this new edition. The author is duly grateful to many bishops, deans, and canons who have assisted him in revising and completing this edition of his book.

Constantly new work and reparations are being carried out in Britain's ancient fanes, and war memorials have been added in nearly every shrine, and the efforts of the modern cathedral authorities to preserve for future generations the noble buildings entrusted to their care are here fully recorded.

COLONIAL FURNITURE. *Collection of the late Philip Flayderman. Illustrated. (American Art Association.)*

This book is a history, pictorially and textually, of this famous collection of furniture, silver and decorations.

It is said of Philip Flayderman that he went about his collecting in a quiet and unassuming manner, even to the extent of keeping his close personal friends in ignorance of the fine pieces that he gathered. The affidavits of authenticity that accompany most of the important items, as well as the quality of the pieces themselves, bear witness to his practicability as well as to his degree of connoisseurship in judging American antiques.

It might be claimed that no other collection contains such a large number of pieces bearing the makers' original trade labels, constituting in themselves a valuable reference and revealing the high degree of quality attained by Colonial craftsmen.

REPRODUCTIONS OF THE PAINTINGS OF DIETZ EDZARD. *With text by Florent Fels. (Editions Marcel Séheur, Paris.)*

These originals were exhibited at the Hackett Galleries and created a genuine stir. This book will be a treasure to those who admire this artist, original and imaginative. It is magnificent in content and plates.

LOUIS XIV AND REGENCY FURNITURE AND DECORATION. *By Seymour de Ricci. With 414 Illustrations. (William Helburn, 15 East 55th St., New York.)*

This is a beautiful volume in which you may stroll through the whole interior art scheme of the Sun King and the Regency.

The volume has a full selection of fine examples from the stateliest styles of French Barokue art. There are magnificent apartments from Versailles and elsewhere, from the reign of Louis full of the greatest examples of furniture and carving of the creative cabinet makers and woodworkers, now scattered through the great museums of the world. They are an unfailing source of inspiration for collectors, decorative artists and others. A rare book for treasure-seekers.

DOMESTIC ARCHITECTURE AND OLD FURNITURE. *By Murray Adams-Acton. Illustrated. (Houghton, Mifflin, Boston.)*

This is a large and beautifully printed tome. The plates are fine and clear and the reading matter is explanatory.

Here is the range of subjects treated: English Gothic and its transition; Gothic furniture and accessories; French, Gothic. Italian, Dutch, Flemish, Early Tudor furniture and architecture, Elizabethan and early seventeenth century, early Renaissance, Louis XIV, XV, XVI of the same—right down to Victorian and present-day art and workmanship.

This is a vast subject to be treated selectively, but it is done here in a manner that makes this book one of great value on its subject.

No one interested in this fascinating study can afford to be without this book.

THEATRES. *By Joseph Urban. (Theatre Arts, Inc., N. Y.) Illustrated.*

This is a unique and handsomely printed book treating the theatre architecturally. The illustrations are finely done of the Ziegfeld, the Paramount theatres, a proposed Metropolitan Opera House, the Reinhardt theatre and the Music Centre.

Mr. Urban is past master in the theatre, and what he has to say is interesting. He gives a sketch of the evolution of auditoriums down to the present day. A gorgeous book for art lovers.

COLONIAL INTERIORS. *By Edith Tunis Sale. Second Series. (William Helburn Co., 15 East 55th St., New York.)*

A large handsome volume, done in the best Helburn style—profusely illustrated. In fact, it is nearly all plates.

This book is a definite and valuable contribution to the all too small group of standard works concerning the early architecture of the thirteen original colonies of the United States.

THE COTTAGES OF ENGLAND. *By Basil Oliver. Illustrated. (Charles Scribner's Sons.)*

It might easily be supposed in looking through the illustrations contained in this book that all is well with rural England. Unhappily, this is not the case, although it must be admitted that this country is still rich in characteristic examples of beautiful old cottages.

ART AND CIVILIZATION. *Essays Arranged and Edited by F. S. Marvin and A. F. Clutton-Brock. (Oxford University Press.)*

Some of the problems which are discussed in this unique book are: What are the differences between Art and Science? How can we reconcile the individual character of the artist's work with the influence of tradition and social environment to which he, like anyone else, is subject? Interesting, if somewhat dry.

FROM NUDITY TO RAIMENT. *A Study of Costume, By Hilaire Hiler. (E. Weyhe, 794 Lexington Ave., New York.)*

Illustrated profusely, this is a fascinating book of how we came from the fig-leaf and how we are apparently going back to it through the civilizing influence of our growing delightful shamelessness. I cannot tell you much about this book—you must read it and see it. After all, keep your clothes on!—I say.

SCULPTURE. *By A. M. Rindge. (Payson & Clarke.)*

This interesting volume presents in a vivid and adequate manner the great story of sculpture. More than 300 admirably chosen pictures include the masterpieces of sculpture from pre-historic and Egyptian times to the present day. Here contemporary art is discussed at length solely because of its diversity and hereticism, for the book is not an apology for any isolated group of works.

EARLY AMERICAN COSTUME. *By Edward Warwick and Henry Pitz. (The Century Co.)*

An accurate and beautifully illustrated book describing the dress of our forefathers from 1607 to 1820. Each chapter discusses not only their costumes, but their homes, their belongings and the social and economic background against which their costumes were worn. The result is a complete picture of early times, a work of reference that artists, illustrators and stage and motion-picture directors will find invaluable.

AN INTRODUCTION TO ART EDUCATION. *By William G. Whitford. (D. Appleton & Co.)*

This book is "intended to supply a deficiency". In textbook form it deals with the organization and administration of art in both elementary and secondary schools and discusses the special and general problems encountered in its teaching. Every phase of the subject in relation to the modern educational program is presented.

OLD HOUSES IN ENGLAND. *By Richard C. Hunter. (John Wiley and Sons, New York.)*

This book, well printed, consists almost entirely of plates. The material in the book was gathered by the author while journeying through the eastern and southern counties of England. The large, clear plates enable one to detect the material, texture and detail and form a good idea as to how these buildings really are in their natural settings.

Enormously interesting to those interested in old houses.

THE BIRTHDAY OF THE INFANTA. *By Oscar Wilde. Illustrated by Pamela Bianco. (The MacMillan Co.)*

Oscar Wilde's immortal story of the Infanta and the dwarf, printed very beautifully and illustrated in a decorative, individual manner by Pamela Bianco, makes a fine gift by those who know the story to those who do not. Miss Bianco has caught the dignity and stateliness of the Spanish court of the Renaissance as well as the terrible satire of Wilde.

ART IN AMERICA. *By Suzanne La Follette. With an Introduction by Walter Pach. (Harpers.)*

This book is more than a criticism of contemporary art, for it passes in review every phase and aspect of the development of American art, and relates to the social background. It shows the deviation of American Colonial architecture from the English prototypes, it discusses and places, by periods everything from house-furnishings, cabinet-making and silver-smithing to painting and sky-scrapers.

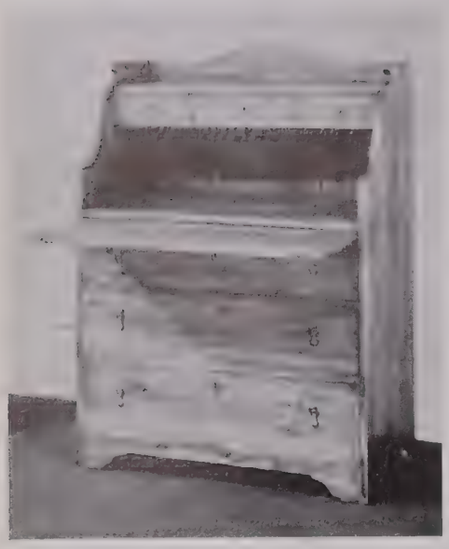
National Conference of Interior Decorators

(Continued from page 52)

Mr. Richard F. Bach, The Metropolitan Museum of Art, New York.
Mr. E. A. Belmont, Interior Decorator, Philadelphia.
Mr. Walter Kantack, President of the Walter Kantack, Inc., New York.
Mr. Lorentz Kleiser, President of the Arts in Trades Club, New York.
Mr. F. W. Richardson, President of The Society of Interior Decorators of New York.
Mr. William R. Moore, Interior Decorator, Chicago.
Mrs. James C. Rogerson, Past President of the Women Decorators' Club, New York.
Mrs. Irene Sidley, President of the Women Decorators' Association of Chicago.
Miss Marian H. Gheen, Past President of the Women Decorators' Association of Chicago.
Miss Norma Stahle, Executive Director of the Association of Arts in Industry of Chicago.
Miss Ruth Lyle Sparks, President of The Decorators Club of New York.

Desks of Yesterday for Today

(Continued from page 51)



The simple rugged design of the Early American pine desk makes it suitable for a variety of types of interiors. Courtesy of Elgin Simons Co.

more suitable in the center of a room; similar but somewhat smaller, of the knee-hole type having a pedestal fitted with small drawers on either side, appropriate either against a wall or in the center of a room; and the numerous slope-front and flat top as well as those with a cabinet above intended as wall pieces and of sizes from which it is possible to select one proportionate to any room, whether small boudoir or living room.

For a library, the preference is toward one of the larger flat-top table desks with pedestal ends, raised on short legs rather than those where the pedestals extend to the floor; the reason for this being, of course, that it is impossible to sweep beneath one of the latter whereas the legs obviously leave plenty of space. An attractive setting for a library in which a desk becomes an important yet inconspicuous part is attained by placing one of the flat-top type against the back of a long Chesterfield-sofa, the latter being in front of the fireplace. By the addition of a table lamp and one or two colorful china ornaments the writing table immediately assumes a decorative character and also eliminates that large and often uninteresting surface of the sofa-back.

For a room having paneled walls there are oak or walnut desks, which if not reproduced from similar objects at least display all the characteristics of the woodwork of the days when oak paneling was first used. By this we mean, the fronts of the drawers are carved lunettes, similar to those of the old panel back chairs of pioneer days; or the carving may take the form of linen-fold paneling which has retained so marked a popularity. Others have the plain turned legs and stretcher rails of the 17th Century chairs while the carved scroll stretchers found with the chairs are used as ornaments between the legs both at the front and at the back; the latter to allow the table desk to stand in the center of the room if required by decorative plans.

For the same reason, the desks modeled from the tables of the French Louis and the English Queen Anne and Georgian periods are fitted with cabriole-shaped legs and made equally decorative on all sides. Perhaps, it is more or less customary to place a writing table against a wall, but this by no means always results in the most effective setting. Many rooms which may not adapt themselves to a table in the center are improved by a medium-sized desk in some position where it is more in evidence. For example, one across, but a few feet from, a corner, while the corner itself is occupied either by a standing lamp or a tall pedestal supporting either a large vase or a growing fern.

Another setting, and one of particular attraction, is commonly found in the morning and other rooms of English country homes. As a rule such rooms have a large bay window, more often than not facing the garden, and by placing the desk in the recess both a happy vista of the garden and excellent natural light are obtained. Many of us can recall having sat at the desk in one of these rooms to write a letter; perhaps experienced some hesitation regarding "what to say" and have sat gazing at the beautiful flowers the while we "nibbled"



This decorative desk has the plainer cabriole legs found with early 18th Century furniture. Courtesy William A. French Furniture Co.

the end of the pen. Then, of a sudden, the flowers have guided our thoughts along pleasant channels.

Then there is much that is decorative and colorful from the surfaces of those walnut and mahogany desks, intended for living rooms. On the one [illegible] the varying browns of the different figured woods and the restrained carved details applied to the knees of the cabriole legs; and there are those more colorful surfaces obtained by modern reproductions of the early lacquered designs. The latter are undoubtedly tempting; but before deciding upon brilliant grounds decorated with quaint little Chinese

A good example of an 18th Century Queen Anne burl walnut desk, with double dome top. Courtesy Lans-Madison Ave.



This graceful little shaped front desk with low cabinet would be suitable in a boudoir. Courtesy Schmieg, Hungate & Kotzian

scenes and figures, apply the old Latin motto, *festina lente*, which means "hasten slowly."

This advice, because more than one room has been thrown out of balance by the introduction of an unduly brilliant piece of lacquer. It must be remembered that if a piece of this furniture is brought into a finished scheme which had originally been designed without a thought of lacquer, it is highly probable that within a very short time that once much admired desk or other object will become a "blot on the landscape." Any large surface of color, more or less isolated as such a piece of furniture must be, immediately dominates and unless its domination is regulated by background, it is out of place.

That the popularity for living rooms in the styles of the French and the English 18th Century has been an impetus to modern craftsmen is apparent from the numerous walnut and mahogany desks with the graceful cabriole legs; from those with the straight tapered legs fashionable in the time of Louis XVI and George III; and the several small types suitable for bedrooms, boudoirs as well as for other rooms copied from those fashionable, in the first half of that century, both in England and in America.



Without question, one of the most attractive desks is that now copied from the English early 18th Century small knee-hole type. The tops of these often measure no more than about 26 inches in width and while shallow have ample writing space. They are fitted with one long drawer immediately below the top; each pedestal has three smaller drawers, while at the back of the recess for accommodating the knees is a shallow cupboard. They are especially convenient in a bedroom or boudoir because with a separate mirror they are a charming dressing table, and by temporarily removing the mirror, are an equally convenient writing desk. Further, there is ample drawer space for both writing materials and toilet articles.

Apropos this combination dressing-table desk, there is one among the accompanying illustrations having a double-hinged top. This offers two advantages; the top may be increased to twice its normal size by raising the hinged section, which is then supported on two pull-out slides and in this way it allows for more knee room, which is by no means too much in the original models. The latter remark may be made also of the desks following the low-boy style, for they too, due to the deep aprons and ornamental under-stretchers are not to be recommended as comfortable desks at which to sit for any great length of time.



Maidou burl forms the top of this Directoire desk, which is supported on legs of steel, polished to a silver grey. From Cooper-Williams

Present cabinet-makers are careful to follow the original shapes and forms of the models from which they work, but they are in no way restricted in the matter of dimensions. Consequently, there are desks of the 20th Century reproduced from the later French and English furniture styles, but which are of sizes adaptable to the smaller rooms of modern houses. Even such elaborate designs as Sheraton's celebrated Carlton table have not been overlooked, and modifications of the measurements and certain minor details have resulted in

(Continued on page 68)



For distinctive autumn schemes . . . this charming

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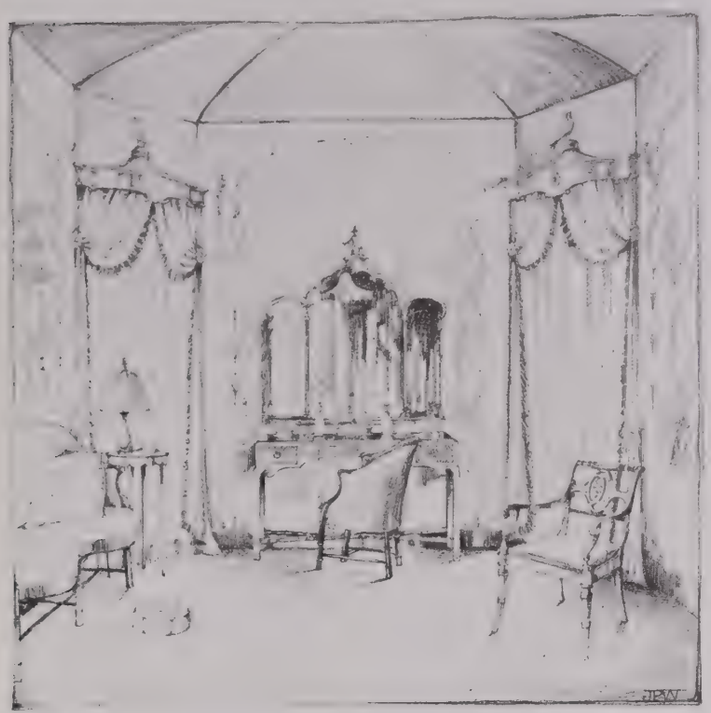
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Color in Decoration of the Home

(Continued from page 33)



Dressing room: silvered ceiling; walls gayly painted chinoiserie. Sofa and chair black frame with plain yellow silk upholstery. Rug plain neutral green. Curtains pale yellow taffeta. Mirror over dressing table silver gilt frames

scheme of decoration. If I am going to have green and blue in a room, I want to see these particular shades in a cold, early morning light, then under a flood of sunlight, at twilight, and always under electric light. Only then do I know actually what colors I am selecting. Certain shades of green and blue look grey in artificial light and orange and rose are often quite bewildering in the changes they make in brilliant sunshine. So, it is necessary not only to think of color in relation to personal taste, and the furniture and walls, but to all the different conditions that variation of light can possibly bring about. It has indeed been well said that color is light.

Although more brilliant colors are being asked for by clients, with the more brilliant tones in wallpapers and fabrics, and larger patterns, I still feel that walls should be kept as a background and that the brilliant tones that are to come in contact should find their place in fabrics, upholsteries and the smaller accessories.

Color exercises a psychological effect upon nearly every person—some respond more slowly than others, but in general most are unconsciously affected in greater or lesser degree. Some have an innate color sense and are capable of choosing and combining colors for the interiors they wish to occupy; while others, though possessing a certain perception, must have this very necessary office performed for them. It is for this latter group that the decorator with trained eye can be most helpful. He can also inform you as to the effect of changing light on certain colors and if one happens to be of an economic turn of mind and does not wish to do over an interior very often, he will, through experience and association with fabrics and wall coverings, be able to state how possible fading will in time tend to change a color scheme.

I do not think the question of expressing individuality comes up as often as it used to. When women are consulted about the type of their home, the period, the style and the colors, it is inevitable that something of their personality will be expressed through the taste and judgment they exercise in choosing a color scheme, and that is much more interesting in the making of a home than the more self-conscious insistence upon individuality.

I find all my clients, whatever their interest in period furniture or traditional style, exhibit a far greater interest in color and usually show a desire for a generous portion of it.

In a French interior, for instance, if the walls are brilliant in color and restless in pattern, what will be the effect in combination with brocaded furniture or a pastel Aubusson rug?

In a Tudor room, of course, a greater latitude would be allowed, but even there I think nothing will ever exceed in beauty the wood paneled walls, carved or plain, the ivory moulded ceilings and richly toned rugs and fabrics. Still, this historic combination is not essential to livableness in a room. Of course people today are more personal in their outlook in relation to the decoration of their homes. They are more apt to come to us and state, more or less emphatically, what they are desirous of having and there is an increasing knowledge of decoration and its relation to health and happiness in the home, so we are really on the up-grade.

I think a very safe procedure with the contemporary room, and here I do not mean the modernistic, is to consider the color of the background first, that is, the walls in relation to the floor coverings of an apartment.

Often limitations are imposed through choice of rugs—Oriental of varying hues and sizes, antique tapestry or needlework rugs—all of which should be decided upon as a foundation for the color scheme.

Of course, where mural decorations are used, and they are becoming increasingly popular for the more beautiful modern home, plain floor coverings, or ones with indistinct pattern in subdued shades should be used. I do, however, take exception to murals, even in a simplified form, for the bedroom, for of all the rooms in a house that tend to a restful atmosphere, the sleeping chamber, of all, should be so.

I am occasionally allowed to do dark tone walls contrasting sharply with furniture of very light colored wood or of white painted finish. This can be done with satisfactory results, but I do not recommend it especially for sleeping or living rooms. These more startling color contrasts find their place perhaps more happily in the more transitory rooms of the house—the entrance hall, the reception room or dining room.

A safe consideration, always, is that walls may be light, medium or dark in value, but never intense in color. I have used chocolate brown with good effect, cherry walls and even a dark green, but the furniture and fabrics must be considered with the utmost discretion, and undoubtedly this transferring of the dark strong note to the background must be done with expert precision.

Of course, we are bound to consider this modernistic movement in relation to color and lighting effects which will undoubtedly prove an influence for some permanent good. So far, I feel that the color schemes employed are far more appealing than the form.

I am troubled by a lack of relation in form of the different pieces of furniture usually assembled for the average room, while the color combinations are frequently exceptionally pleasing in fabrics, floor coverings and wall treatment.

A judicious use of color in an otherwise depressing Victorian interior, transforming it to something more modern, cheery and livable, might be an acceptable and timely thought. I have seen many rooms, the cabinet work of which was constructed of black walnut, but of the superb workmanship of that gloomy period, and with walls of heavy color and stencilling—altogether quite somber—completely disguised through the use of a few coats of gay color laid on in the proper place. However, caution must be observed as it is always easy to overdo, and instead of a delightful result, an effect even worse than the previous one may be the outcome.

My personal feeling is that the more startling and brilliant modernistic color creations should be kept out of small places—though the bathroom is possibly an exception. Here a sense of lightness and gayety in good taste is always permissible, however, I am in favor of schemes of color for the bath—light in tone—and where these are used, their selection should be made with great care.

Frequently, I see bathrooms where heavy dark-colored tiles, rough in texture, and suitable for some large Spanish interior, are used in combination with a wall composed of smooth tiles of inharmonious color from still another maker and all are out of key with the colored porcelain fixtures in vogue at present.

Wherever possible, I plan the color scheme for walls first, and then choose my tiles, first trying out the samples in both daylight and under artificial light. This would seem a small detail, but the sensitive eye for color is quick to sense and unhappily feel any dissonant color combination.

I have not yet spoken about the degree of interest color has achieved in the method of lighting interiors. For the period styles in interior decoration, I feel that while perhaps, not so practical for modern needs, the candle or its imitation furnishes the softest illumination, is in no way incongruous and is eminently desirable.

Rare Treasures in Table Silver

(Continued from page 74)

chasing and repoussé, while "Florenz," another grey finished silver service has an elaborate ornamentation of acanthus scrolls spaced by winged figures and grotesque masks with ram's horns. Matching the "Florenz" in decoration are four branched candelabra and a coffee service with dragon head spouts and pineapple finials. "Newcastle" is a magnificent reproduction of a George III table service in the British Museum, while from a pair of George III platters with gadroon borders an entire table service called "Gadroon" has been designed.

Among the exclusively American creations in sterling silver is the "Cocktail Mixer," a utensil especially designed for the violent agitation of liquids, this is accompanied by twelve gold lined cups on tall slender stems. The "true and delightful history" of the cocktail's origin begins with the theft of a pet fighting cock from Squire Allen, landlord of the "Bunch of Grapes" at Kingston, whose pretty daughter Daisy drew bumpers and tossed kisses from behind the bar with equal impartiality. So worried was the Squire over the loss of his finest bird, that every one knew the finder would always be welcome at the inn, no matter how many marks stood under his mug on the soapstone chimney piece by the bar. So when a young lieutenant rode into town with the bird under his arm, the Squire called for the "best" to refresh him, and in Daisy's mixture of sundry drops of bitters, and wine of roots with a dram of good Kentucky whiskey poured over generous bits of ice (a luxury in itself) they all drank to the Cock's Tail, for Jupiter's had not lost a feather and from that day to this the cocktail has steadily increased in popularity.

In the exquisite pattern "Orchid," the artist took his design from the exotic flower interpreting it in a sterling silver service, the shapes of the hollow ware are extremely graceful and exquisitely finished and from the tiny coffee spoon to the long handled spoon for iced tea, each piece is perfect. The "Elsinore" a sterling silver service in the Danish manner, which follows age old principles of pure design combined with modern ideas is notable for its beauty, grace of line and perfection of craftsmanship. A miraculous discovery recently made by this Company is called "Palladiant," a finish of a platinum metal more precious than gold and seventy times as precious as pure silver, which renders all silver impervious to tarnish from gas, eggs, salt, sea air or any other cause and silver thus treated merely requires washing, never polishing, a marvelous time saver.

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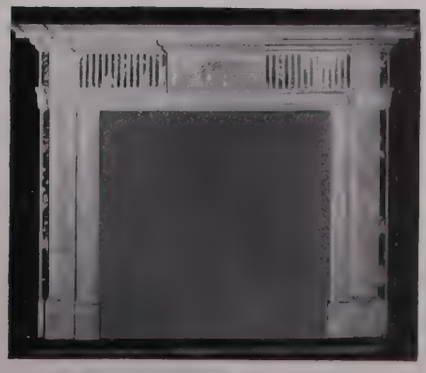
FRENCH FURNITURE



ANTIQUES



MANTELS



Getting Ready for the May Garden

(*Continued from page 41*)



There is a returning vogue for hyacinths, especially combined with daffodils and tulips in mass border planting

er yellow, edged burning orange; Lady Moore, creamy white, cup, lemon yellow with narrow edge-band of red; Red Chief, white with a flat orange cup; Village Beauty, primrose yellow, with flat yellow cup, edged intense red, and Sunrise, very broad overlapping white petals, flushed apricot, and cup of burning orange. These have been followed by such wonderful newer ones as Anna Croft, Diana Kasner, Firetail, Mrs. Barclay, among the *Barris;* and Appleby, Croesus, John Evelyn, Loudspeaker, with its distinct, flaring megaphone-like trumpet, Stella Pratt, and Red Cross, in the Incomparabilis class.

All of the above are splendid for garden planting even if one can procure but a bulb or two of some of the newer sorts. For naturalizing, the *Poeticus* varieties are perhaps the most desirable, though many of the others are suitable for this purpose also, particularly those of the Leedsi group, which have cream or pure white starry perianths and white or delicately tinted harmonizing cups. Don't plant a cheap "mixture" containing many different colors and types for naturalizing. They will grow all right, but they will never look natural.

While the daffodil breeders have been busy, the tulip specialists of Holland have not been idle. But their introductions have come to us regularly, because no quarantine such as that placed on daffodils has dammed them back. In the use of tulips there has been quite a decided change in the past decade or two. No longer are the brilliantly colored but short-stemmed and quickly passing Single Earlies the type most used, as they were in the days when solid "beds" of formal design constituted the accepted method of planting. Now the most general use of tulips is in long bulb "borders" or in groups in the hardy perennial border, to lend their wealth of color and to supply armfuls of flowers for cutting, while the perennials are getting a start. The newer tulips are much more generally known than the new daffodils, and very complete lists of them are given in numerous catalogs, therefore such space as we can give them here may be more helpfully devoted to a discussion of the various types and their uses than to variety descriptions.

Let us mention first the species of natural wild tulips, which after years of neglect are coming into vogue as never before. Increased production has brought down the price of a number of these, making them more generally available. They are, almost without exception, the only tulips really adapted to rock garden planting and naturalizing, not only because of their size and habit of growth, but the more important fact that most of them may be left undisturbed for years if given good drainage and suitable conditions to start with, while the "garden" tulips do best if taken up and replanted every year. In planting species tulips follow carefully such cultural hints as accompany their descriptions. Some, like Clausiana —popularly known as the "Candy-stick" tulip, because of its carmine-striped white petals or, for its daintiness, as the "Lady" tulip—should be planted very deep, six to eight inches, although the bulbs are small. It is interesting to know that the earliest flowering of all tulips, *Kaufmanniana,* as well as the latest, *Sprengeri,* are wild species.

The most important types of tulips recently developed are the Mendel and the Triumph groups. The former are crosses of the old early-flowering Duc von Tholl with Darwins, and the latter crosses of Single Earlies and late-flowering Cottage, Darwin, and Breeder varieties. The result is that we now have the forms and the colors of the late varieties available at an early date, lengthening the tulip season accordingly.

Two new tulips that have created a great sensation are the Parrot tulip, Fantasy, deeply fringed and crinkled and of a soft Clara Butt–pink, and Sundew, deep glowing red, with smooth petals deeply shirred and fringed along the edges—a distinct new type.

To assure a long succession of bloom, the tulip planting should include representative varieties from all four of the most important garden tulips—the Single Earlies, Cottage, Darwins, and Breeders. The Earlies boast the most brilliant colors, especially in yellows and reds. For some unusual and charming shades try General De Wet, Duchesse de Parme, Lady Moore, Fred Moore, and Yellow Prince. The Cottage tulips flowering a bit earlier than the Darwins and Breeders, have a great variety of form, in fact include several different "types" within themselves. They are the most satisfactory of all for cutting and should be planted generously for this purpose. Be sure to obtain some of the "lily-flowered" varieties, with pointed, reflexed petals, such as Sirene, Walter F. Ware, Alaska, Mrs. Moon, Picotee, and Picotee Yellow. Le Rêve (Hobbema) a silken-textured globular flower of old rose, is one of the most beautiful of all tulips for cutting. Among the Darwins the most striking new developments are the pure whites, such as Zonnenburg and White City, and yellows such as [illegible]lene Est, and Golden Fleece. The Breeders possess the most gorgeously rich coloring, in pastel and "Rembrandt" shades and have become perhaps even more popular than the Darwins. Three particularly fine ones to try are Indian Chief, which I have grown over eight inches across, Cherbourg, and William The Silent.

The prejudice against hyacinths which has seemed to exist for some years is understandable, but unwarranted. When formal design bedding began to pass out of the garden picture, it was but natural that hyacinths, "the perfect bulb for bedding," should suffer a decline in popularity. But they can be used in other ways! And they are so cheerful, gay, and dependable, that they would be well worth while even if they did not possess that entrancing fragrance which makes them doubly desirable. And they give us shades of delicate and deep blues, and soft pinks, that are unmatched among other spring bulbs for their clarity and uniformity. Try planting hyacinths in irregular groups in the hardy border, or as a foreground for tall growing daffodils and tulips. Many gardeners do not know that the *smaller* sizes of hyacinths—which incidentally are considerably cheaper—will throw much more open and graceful spikes than the "exhibition" bulbs which usually head the lists. A few choice new hyacinths are King of Roses, salmon rose; Myosotis, large bells of clear Forget-me-not blue; Purity, one of the purest whites; Orange-boven, distinctive apricot orange.

The score-and-one of the so-called "minor" bulbs which may be used to supplement daffodils, tulips, and hyacinths in beautifying the spring garden would require, for any adequate description of them, an article as long as this all to themselves. In the catalogs they are accorded little space, because of their relatively small commercial importance. But do not for a moment consider doing without them. They are so cheerful, so easily grown, and—so inexpensive! You can buy them by the twenty-five or the hundred, for the price of a dozen of the others, and many of them will colonize themselves and remain indefinitely. They are, therefore, ideal for naturalizing and for the rock garden, as well as for groups at the front of the mixed border.

Of crocus it is hardly necessary to speak, except to point out that scattering them through the lawn is *not* the best way to use them. Plant them in irregular groups or "drifts" under trees, or spring flowering shrubs, or directly in the border, where their foliage may remain to ripen after the flowers fade, instead of being clipped off by the lawn mower. The varieties change little but two splendid ones that I can recommend highly are Golden Giant, clear buttercup yellow, and Snowstorm, a giant pure white.

Blue is not a characteristic color of the spring season. But it is always welcome, and a few spots of it here and there will greatly heighten the effect of other colors. The first blue flower to greet us is *Chionodoxa sardensis;* C. Luciliae, light blue and white, is one of the most charming of all spring flowers. Following these come the Grape Hyacinths (*Muscari*) —of which the variety Heavenly Blue is the finest; and the several Bluebells or scillas, the early flowering Siberian Squill (*S. siberica*) being one of the most intense cerulean blues in the flower world, while the English Bluebell (*S. festalis* or *nutans*) and the Spanish Bluebell (*S. hispanica*) carry the color on for weeks.

Desks of Yesterday for Today

(*Continued from page 64*)

remarkably convenient and decorative desks.

We have, quite unintentionally, left until the last the desk that probably has more attraction to most of us than any other; that with the slope-front known alike as a scrutoire, escritoire, or bureau. As explained, this type of desk is an evolution from the old Bible box and represents the most persistent survival of the early shapes. But where with the Bible box the lid was hinged to the top narrow ledge, the escritoire shows the later improvement when the slope was hinged at the bottom and became a flap which is supported on pull-out rests and thus forms a larger surface for writing.

In a like manner the bottom section which is fitted with drawers is merely a repetition of the dower chest from which the chest-of-drawers was evolved; a gradual evolution which first appeared when a single drawer was placed at the bottom of the old chest. Later two rows of drawers were fitted and later still the former hinged lid became a fixture and the entire front of the great chests were fitted with pull-out drawers from which we have the name chest-of-drawers.

Possibly, it is the feeling of intimate privacy which the little interior pigeon holes and inclosed and often concealed compartments inspire; it may be an unconscious attraction exercised by the original traditions when the concealed recesses served as hiding places for forbidden if romantic correspondence; or again the fact that an escritoire may be regarded as our own particular depository for many cherished possessions. Whatever the reason, it has to be admitted that the slope-front desks familiar in the homes of our forefathers are as popular today as they were two hundred years ago. And doubtless they will continue so, for though simple in shape, they are beautiful by reason of the finely figured woods entering into their construction.

Of late there has been a revival of the first style of slope front desk, composed of the old Bible box fitted with one drawer raised on four high legs strengthened by an ornamental stretcher. The interior is fitted with small compartments and the hinged top when open rests upon the drawer which is pulled out for that purpose. The legs, where the desk is of the simpler Early Stuart style, follow the spiral twist of that period, but there are other modern slope front desks copied from the French and English 18th Century, raised on finely carved cabriole legs.

Like others reproduced from early models, those with the cabriole legs and slope fronts are made in various sizes. Consequently we now enjoy the advantages of being able to select a size suitable to our present requirements, the while the desks repeat the self-same decorative qualities as of olden times. Is it, therefore, to be wondered at that our imaginations confer the aura of romance and we moderns retain a never ceasing affection for slope-front desks of long ago?



A telephone in the summer house near the garden enables you to spend the hours outdoors at your hobby . . . yet be always accessible to your friends. Such telephones, sheltered from summer showers, are usually portable, so that they can be brought into the house to other locations during the winter.



Tinker with engines or sails as much as you want . . . then round up a crowd for a moonlight cruise . . . easily, quickly . . . by telephone.

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Naturally no two homes have the same telephone requirements Number, style and location vary widely. The local telephone company will be glad to help you plan the arrangements that will give you the greatest service and satisfaction. Just call the Business Office.

BELL SYSTEM
AMERICAN TELEPHONE & TELEGRAPH CO.
AND ASSOCIATED COMPANIES

(Continued from page 69)

because, in this age of progression, the manufacturers are able to furnish almost unlimited shades and designs. Consequently, it is possible to obtain a special pattern, even for an unusually large room, proper to a particular scheme of interior treatment; and, further, such a carpet is now woven without seams.

One aspect, often overlooked, in the selection of a carpet, is the influence which the size of a room exercises on the design; because, as a matter of fact, the latter should be governed by the floor area. Where the room is large, the pattern might well be composed of quite bold motifs with a wide border, but a similar pattern in a small room immediately causes the room to appear smaller than it really is. Rather, where the floor area is more or less restricted, it is better to select a suitable plain color or one where the woven decorations are quite open, that is, the various motifs are relatively few and small—this latter having the effect of causing the room to seem noticeably spacious. As by far the greater number of present-day interiors repeat the traditions of earlier periods, it occurs to us to refer to some of the old-world rooms which are among the "golden memories" of many years as a vagabond both in the old and in the new world.



Right—A charming modern rug with small Persian design is shown here—the Wilton variety, in rose and blue. The chairs are Hepplewhite, with Sheraton sideboard and table. From James McCreery & Co.



Above—In this Elizabethan dining room, a large, beautifully designed rug is used, of the type made by the nomadic tribes near Hamadan. Combined with this fine rug is a Welsh cupboard filled with old pewter, an early Elizabethan table and an ancient chest from Asia Minor. Mrs. R. F. Massa, decorator

Below—An interesting modernistic rug in the American Women's Association Club. Here the floor is entirely covered under a softly patterned carpet with a geometrical design. The furniture is harewood with velvet cushions



When the English oak paneled rooms began to find their way to America, some question presented itself as to the treatment of the floors. But it was not long before a few experiments settled any doubt and, today, in the many paneled libraries and living rooms, the floors are usually entirely covered either by a carpet with a colorful pattern or in solid color or by one or more of the large carpet-rugs reproduced by our modern factories from the various Oriental designs. And this recalls a story of an old paneled room once part of a manor house in Suffolk, England and now a library in an American home.

It has been our privilege to see this room on both sides of the Atlantic and it has to be admitted that it appealed as a happier

(Continued on page 72)

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Our illustration shows the corner of a living room designed by Wolfgang and Pola Hoffman using Pattern No. 31678 created exclusively for Salubra by the Wiener Werkstaette, Vienna. This is but one of hundreds of designs from which you may choose wall decoration for any type of interior—Period or Modern.

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An oak paneled dining room, with solid oak plank floor doweled and keyed, in an exquisite home in Cedar Rapids, Iowa. The Tudor paneling and pieces are antiqued reproductions of English originals, adapted and scaled to this interior.

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Rare Treasures in Table Silver

(Continued from page 24)



This sandwich plate from the "Lady Diana" sterling silver table service shows the charm of simplicity in its fine craftsmanship. Courtesy Towle, Silversmiths

all time and its revival is in line with the modern vogue for the antique. The pierced baskets of the magnificent example illustrated still have the original linings of Waterford glass. Another fine epergne of the Chinese Chippendale period made by R. Breeding in Dublin, 1787, has nine beautifully pierced baskets and a removable pagoda top.

Contemporary with the magnificent standing salt of mediaeval days was the "Nef," a wonderful reproduction of a ship with all sails set. On view today is a superb sterling silver gilt "Nef," an exact replica of the historic Santa Maria, the top of the ship is removable and in the hold are small compartments which in ancient times held the priceless spices for seasoning the punch. Clearly hall marked and crested are a pair of rare candlesticks five and a half inches high, of the Wm. III period, made in 1701, by Fleming, while dated a century later are four boat shaped silver salts made in London by Robert and David Hennell. Illustrating the best simple Georgian style is a fine pair of silver sauce boats, beautifully hall marked and crested, with gadroon edge and shell feet made by Wm. Grundy in 1764.

Among the countless fantastic conceits made by silversmiths from the sixteenth to the eighteenth century, were the drinking vessels of sterling silver in the form of birds and animals, used as sideboard and table ornaments or as prizes for huntsmen. Magnificent replicas of peacocks with delicately wrought spreading tails, superbly decorative, life size black cocks, pheasants, swans, and innumerable other species with movable wings and removable heads, these are usually found in pairs and are most decorative. Some idea of their present popularity may be imagined from the sale [illegible] over a thousand pairs within a [illegible]r by one house. Antique and obsolete is the slender "marrow spoon," made by R. Crosby in 1802, while from the fashionable Covent Garden Coffee House come four massive silver candlesticks marked C. Richardson, 1764, which held the tall tallow dips lighting many a famous feast and subsequent brawl.

American silversmiths excel not only in fine reproductions of antique silver, but in original designs which are distinguished by graceful shapes, beauty of ornamentation and perfection of finish. The charm of simplicity appears in the fine contours of the sterling silver table service "Lady Diana," which has a soft platinum finish and is either plain or chased. This beautiful silver, like the "Lady Constance," an early American style, with a "little lacy border," the Louis XIV and the D'Orleans with characteristic French ornamentation is an admirable example of finest craftsmanship. The ornate "Repoussé," sterling silver, a superlatively beautiful Francis I design is one of the most elaborate creations of the silversmith's art, while the new sterling silver "Contempora," flawless in execution and exquisite in detail, reflects the spirit of modern art in America.

An elaborately hand chased tea and coffee service of brilliant silver in the lovely antique melon shape, with handles of finest wicker work and knob-like finials of ivory, is an exact copy of a service in Windsor Castle dating from the time of George II, 1732. Inspired by the fine traditions of the royal sport, "The Hunt Club" is outstanding in 1931 sterling silver, popular not only for the famous Hunt breakfasts, but equally so for town or country houses. "Maintenon" is a table service of grey silver in the ornate Louis XVI style, with a flower, scroll and shield pattern in hand



In this pattern, fittingly called "Rhythm", traditional designs of fine silver are combined with the modern feeling. From R. Wallace & Sons

(Continued on page 66)

Oriental Panels of Decorative Quality

(*Continued from page 29*)

palaces and tombs, which later, when painting became identified with the literati, was practised by some of the most famous masters of the brush, whose subjects embraced both the sacred and the profane; an art which had reached its zenith by the middle of the eighth century, and which thereafter gradually declined to comparative insignificance.

Religious mural painting, however, chiefly but by no means exclusively Buddhistic, has been practised for centuries by employed craftsmen and priestly brush-wielders, and is not without its exponents today. For the earliest examples of these works we must look to western China. There, in a group of cave temples at Dun-huang, near the frontier gate where a great trade route led out toward and in from Turkestan and India, have been found intact frescoes of the ninth century and an extensive cache of silk and paper paintings and manuscripts dating from Tang to the beginning of Sung. In these we find preserved to our day an authentic representation of the early Buddhistic painting of China, material chiefly of provincial origin, but nevertheless definitely in the manner of the period, a manner in which the flowing and vigorously-drawn outline is especially prominent. Naturally some influences from the West, Indian and Iranian, mixed and modified in the settlements of Turfan, are to be found, but these influences are rather more in content than in style and feeling. It has been the peculiar gift of the Chinese, even in such outlying districts as Dun-huang and Yün-gang, to be able readily to sinicize whatever they saw fit to adopt from a foreign source. Buddhist iconography and the prototypes of divine costumes are of Indian origin, but the Buddhistic figures of Chinese paintings were unmistakably Chinese, even in the earlier centuries when the religion in its homeland was still sufficiently alive to induce pilgrimages and extend influences. The more spectacular schools of Buddhism, having suffered from persecution, were at a disadvantage during the Sung period, and the amount of mural painting in the temples erected or repaired at this time was not nearly as extensive as under Tang, while warfare and foreign occupation in the North, where many of the more elaborate temples had stood, were scarcely conducive to either the painting or the adequate preservation of frescoes. The Mongol dynasty which followed the Southern Sung contributed little to Chinese Buddhistic development, but with the early days of the Ming dynasty, the last decades of the fourteenth century, a strong tide of revival surged up and spread over the land. Old temples long in decay were restored, and new edifices were constructed on old sites. And in these new or renewed buildings the walls were freshly plastered and brightly decorated.

The Ming dynasty was a return of native rulers after a century of Mongol overlordship, and the sentiment for recapturing the flavor of the old times of Chinese grandeur was strong. Also, the painting of temple frescoes was, in the main, quite apart from the pictorial art of the court and the central coterie of artists who were already beginning to develop the school known in Chinese critical history as that of the "literary men." Consequently it was the old Tang tradition of the grand manner that established the style of the early Ming mural paintings in Buddhist temples. In the Fogg Museum in Cambridge are some fragments of ninth century fresco from Dun-huang, and there may be in this country a few small pieces that are authentic Sung, but for the most part the monumental wall paintings in American museums date from the time of the Ming revival, from the late fourteenth to the early sixteenth century.

So far we have used the terms "fresco" and "mural" as if they were synonymous, and the purist will be sure to question such usage. He will recall that in the true Italian fresco the pigments are applied to fresh damp lime plaster, and that the chemical change involved in the carbonization of the lime is the chief agent in setting the color. In China there is no exactly similar technique, but Sir Arthur Church, who has most intensively studied into the matter, defines a type of "Asiatic fresco" in which the color is applied to a fresh plaster of impure burnt gypsum, and set physically by the hardening of the gypsum consequent upon the loss of water. As in Italy, a type of dry fresco in which the color, mixed with a binder and not merely water, was applied to a finished wall, was also employed. The early frescoes recovered from Central Asia seem to be chiefly or entirely of the former type, while many of the Ming frescoes are undoubtedly of the latter category. In either case the pigments would be earth colors and the binder, when used, was probably a kind of glue. Whether a wet or dry method was used the painting was done directly upon plaster and the results were closely similar. For that reason the terms "fresco" and "mural" have been used interchangeably. "Fresco" connotes plaster and immediately divorces from the discussion any idea of the modern practise, unknown in the East, of painting a picture in oils on canvas and then mounting the fabric with adhesive on the wall.

One more point must be considered in connection with Chinese mural painting. We of the West are used to regarding mural composition as a special technique, usually, more so formerly than now, at variance with the technique of easel painting; characterised chiefly by flatness in the sense of the lack of an attempt at third-dimensional illusion, and breadth of scale. No such distinction obtains in China, where the features we call particularly mural prevail even in album leaves and fans. The prevalence of these qualities has been attributed by some students to the early influence of wall paintings, from which smaller portable works are held to have been derived. The evidence for such derivation seems, however, to be quite inadequate. A more likely explanation of this flatness and monumental scale is that both are due to the basic philosophy of Chinese painting, the eschewing of primarily objective representation, the idea that it is a work of somewhat greater art to stir the heart and set the mind free with skillful intimation than completely to report a scene or episode and thereby imprison imagination within the four edges of a canvas. Pictures are broad in scale because the universal rhythm informs them, flat because the creation of illusion is no concern of the artist who is a philosopher.



a bar attached to a dining room, in zebra wood inlaid with monel. a sliding door separates it from the dining room for formal dinners. primavera wood panels with monel strips

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Lake Maggiore—Wall Decoration painted in 1852 by Samuel Waugh
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INTERIOR DECORATIONS

TWO WEST FORTY-SEVENTH STREET
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The Beauty of the Southwest

(Continued from page 47)



The picturesque natural architecture of Bryce Canyon, Utah. The trail before the tourists is full of interest and surprises. Courtesy Union Pacific Railroad



A comprehensive view of Desert Inn at Palm Springs, California, showing the hotel, the many associated buildings, and the long pool. An extraordinarily verdant spot in the center of the California Desert. Courtesy Southern Pacific Railroad Company

Decorative New Wall Coverings

(Continued from page 62)

new washable wall paper, "En-Dural," has been perfected. This new wall covering has a soft dull finish and is obtainable in a wide selection of historic or modern designs in most attractive colors. Every imaginable spot or stain, even ink, vanishes like magic when washed with soap and water without marring the color, design, or texture of the paper, making it one of the most valuable contributions of science to the home.

Well known in Europe, but only recently introduced into America, are two other washable wall coverings, known as "Tekko" and "Salubra"; the former reproduces the beautiful satin damasks and brocades of France and the colorful crewel embroideries of Jacobean England, while modern patterns are shown in both.

Among the many lovely patterns in the "Sun-Dura" wall papers is "Magnolia Gardens," a beautiful design depicting the Southern tradition with its stately pillared mansion, moss-hung trees and marble balustrade surrounding a pool. This is printed in softest tan, cream and yellow. Other charming designs are "Apple Blossoms," and "Morning Glories," echoing the spirit of Spring in their vernal tints. These floral patterns and innumerable chintz and Colonial designs, like the regal "Georgian" and the "Madison," with its alternating pastorals of the ever popular Watteau type, are printed in light-resisting colors on special paper stock, insuring their permanence. Often patterns and colors in bedroom papers may be exactly matched in silks, linens or chintzes to use for upholstery, hangings, coverlets and cushions.

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The Importance of Good Flooring

(Continued from page 59)

white and red, walnuts, maple, beech and birch, are now available in great variety; and to these have been added other hardwoods, like tupelo, and black and red gum; while there has also been a revival of the use of the beautiful tropical woods such as mahogany and teak.

All these woods are available in endless variety of grain effects in strips, in blocks, and in parquetry patterns for formal effects; and they have an even more surprising range of finishes, in colors, in light and dark effects, with stains, bright and dull varnishes, and waxings. In recent years, there has been increasing appreciation of the distinctive artistry to be obtained by using random widths of strips or planks, and in finishing the floors in the rougher textures of old plank floors with joints slightly raked out or otherwise made noticeable. Sometimes dowellings and "butterflies" are inserted, as in old period floors. Thus, today, we no longer confine ourselves to a mechanical repetition of strip floors throughout the house. We draw freely upon all the wonderful resources of the lumber trade in flooring. Nevertheless, I am often surprised at the public's failure to take advantage of this new technique. Often people will go astray on the factor of economy. They will, for instance, in the case of selecting a wood floor in an Early American living room or hallway, or an Early English library, decide that the additional cost of a distinctive hard-finished, handicraft floor is too high as compared with the cost of strip flooring. Then, finding that the strip flooring has not the proper character for such a special room, they will pay several hundred dollars more for fine rugs, in order to cover up the wood floor as much as possible. Had they laid down an artistic wood floor in the first place, they would not have needed to spend so much for rugs.

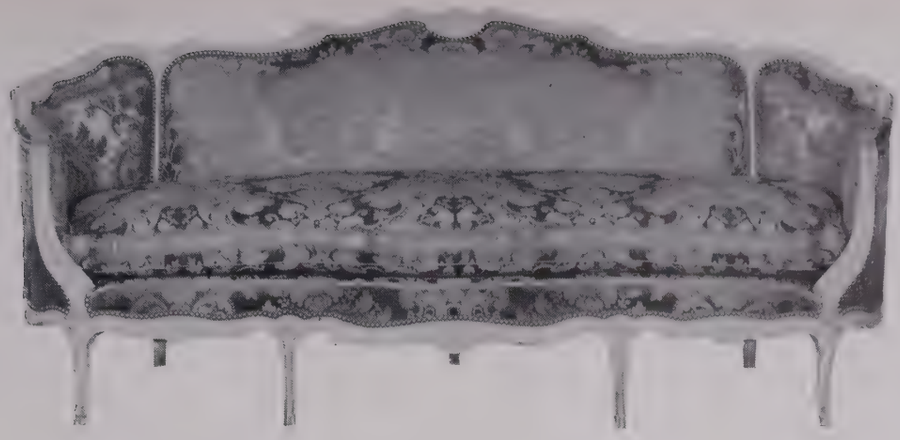
The softwoods, too, are valuable floorings. The various pines, the cypresses, Western red cedars, redwood, Douglas fir, white fir—these comprise another wide category. They are favorable to fine artistic effects, and are generally available in black and parquetry designs as well as in strips. Some of these softwood floors are more wear-resisting than are some of the hardwoods, particularly when manufactured in dense, edge-grained stock. They are also desirable floors of kitchens, children's playrooms, or floors in summer cottages. One sees that there are amazing possibilities for artistic effects in wood flooring. On the other hand, the National Lumber Manufacturers' Association points out that the expert judgment of an architect or lumber dealer is apt to be essential in selecting floors. The many varieties of grainings, grades, sizes and shapes and finishes in the many different woods make the subject of wood flooring a lifetime study in order to master wood flooring in all its practical application.

Tile, of course, is one of the oldest and one of the most useful and beautiful of building materials. For many flooring purposes tile is invaluable since it combines in exceptional degree the utilitarian with the artistic qualities. Tile is remarkably permanent, it will stand much wear and considerable abrasion from moving furniture and other objects; and, particularly in the case of the glazed tile, the material is weather and moisture proof. It will not stain or discolor easily. Its artistic value is no less extraordinary. The range of design effects in tile is extensive. This is due to the rich variety of sizes, patterns, scale and color—greater indeed in tile than in any other flooring material. If one desires soft, harmonious or monotone effects, one may have them in the dull glazed tile, with lovely heather brown colors, in appearance like old leather, but with more "life" because of the varied hues. These soft harmonious floorings may be given emphasis here and there by placing inserts in the field of the floor of colored glazed tile. The ancient tile crafts have been revived in all their beauty and American tile makers have even made original contributions, new ideas and designs, particularly in colored faience tile.

Tile floorings may be used anywhere in the home, particularly in warm or in damp climates where wood will rot or be attacked by insects. In the South, the tile floor is cool and attractive. The bathroom—that uniquely modern product—is a favored spot for the use of tile, as is well known, and manufacturers have made every effort to supply a rich variety of tile for floors and wainscots of bathrooms. In many bathrooms the tilework as a whole is made the basis of design; with floor, borders, wall base, wainscot and wainscot cap or landings, all making a single tile effect. In such cases special tile shapes are used for wall base, sanitary coves, for trims or for other tiles abutting against other finish materials. Tile is also used for vestibules or apartment foyers, where borders may be laid effectively in combination with a field of tile in a more or less regular pattern. Tile is effective in stair halls and in the stairs themselves where treads and risers both may be covered with tile. Even this by no means exhausts the list of portions of the home where tilework may be used to special advantage. Floors of sunrooms, of conservatories, hearths, floors of playrooms, flower rooms, gamerooms, rooms for special purposes in basements, and spaces outdoors such as porches and closed-in porches or loggias and terraces—all these spots are opportunities for using tile. And do not let us forget the outdoor pools and fountains, nor the swimming pools, both indoors and outside.

Of the modern synthetic floorings, linoleum was one of the first to be developed. It has received wide recognition because of its resilient, comfortable surface, its noiseless quality and its high degree of imperviousness to liquids. Linoleum is also attractive on account of its soft, harmonious colors, which are either monotone or in pattern. It forms generally a homogeneous floor, without joints, but recently there have been developed a "linotile" and "cork tile," laid somewhat as other large tile is laid. Linoleum is made principally from flax and linseed oil mixed with powdered cork, wood flour, various gums and suitable pigments. This mass is pressed on a burlap base. Linoleum comes in several thicknesses, the three heavier of which are known as Heavy, Medium and Light Battleship. It has a fine variety in plain colors, in embossed inlaid patterns, marble hand-

(Continued on page 84)



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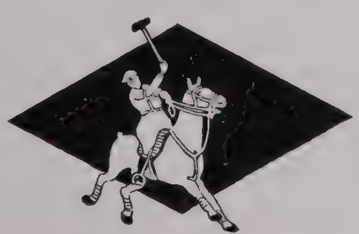
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Saddle Clothes *for* Sportswomen
who ride astride

The Decorative Value of Tapestries

(*Continued from page 35*)

Gothic tapestries depicted vividly the life of the French nobility and gave the most brilliant pictures of historic events.

When the princely Dukes of Orleans and Anjou were admitted into the Order of Knighthood in 1389, the King, Charles VI, celebrated the event by holding a magnificent tournament at St. Denis and later commemorated the event by having the principal scenes woven into a tapestry of the most precious materials. But of all the splendid, storied cloths woven in that century, only one large set remains, the priceless Apocalypse series in the Cathedral of Angers, and of the original ninety scenes only seventy remain intact. Aside from their pictorial interest, it is the wonderful texture of tapestries which distinguishes them above all other textiles, their horizontal ribs and long, slender, vertical *hachures*, which makes them especially suited to picturing richly garbed *personnages* on a grand scale.

Among the most interesting Gothic tapestries are the *verdures*, either with or without *personnages*, often described as *mille-fleurs*, Gothic verdures are veritable forests of flowers and foliage, with birds and little animals, resembling many 15th Century Persian carpets. One of the most fascinating Gothic verdures is the "Lady with the Unicorn" series, in which the richly dressed "Lady", with an attendant is pictured in an enchanted forest, a paradise of flowers, birds and little animals guarded by the faithful Unicorn, a fabulous beast, symbolic of chastity. Delightfully characteristic of Gothic tapestries are the myriads of simple field flowers in brilliant colors, the *mille-fleurs*, which star the foreground of every woven fragment, daisies, daffodils, strawberries, poppies and harebells, springing from crevices in stone, as blithely as from grassy sod or garden bed and even blooming at the feet of warriors on the field of battle.

These pictured tapestries were indispensable accessories of rank and wealth, not only castle walls, but tents of military commanders were enriched with their magnificence, their gorgeous colors and gleaming gold glowing in the sun, giving a brilliant background for princely tournaments and stately pageants. Tapestries of the Middle Ages were borderless, but were edged with a narrow tape or galloon woven in some unobtrusive color, which served the dual purpose of finishing the fabric and giving a substantial edge for hanging the pictured arras. In the early Gothic period there were but few borders, but captions in old French lettering were woven at the top and in Latin at the base. These were followed by narrow bands of grapes and berries in tiny clusters and flowers tied occasionally with a knot of ribbon, enclosed between lines of the galloon.

Later, borders became wider, blossoms larger, and apples, pears and even vegetables replaced the smaller fruits. Fragments of slender columns also appeared in Gothic borders and during the Renaissance, these were developed until no more beautiful frame can be imagined than the garlanded and twisted columns in the Rubens' series and the superb shafts in Lebrun's "Royal Residences", woven at the Gobelins under Louis XIV. Raphael and many lesser artists delighted in devising borders often two feet wide, dividing them into squares and oblongs, each framing a scene often of enough importance to serve as the model for the central picture of a hanging. In the time of Louis XV borders became narrower, rococo curves and shells woven in shades of yellow silk imitated the carved and gilded wood of other frames.

When Arras was conquered by Louis XI the tapestry industry was ruined and many of the weavers fled to Brussels, where in the 16th Century, when the craft was at the zenith of its perfection, the famous "Acts of the Apostles", were woven for Pope Leo X from cartoons by Raphael. In the 17th Century supremacy in tapestry weaving passed from Brussels to Paris, where at the Gobelins were woven those magnificent compositions associated with the personality of Louis XIV, picturing "The Story of the King", and the "Royal Residences", by Lebrun. Of all the 18th Century Gobelin tapestries, the "Don Quixote" series woven from cartoons by Charles Coypel, was most admired and most often reproduced.

Ranking in beauty with the Gothic are the tapestries woven at Beauvais in the 18th Century from cartoons by François Boucher, whose famous designs supplied the weavers for many years. The "Story of Psyche", for which his beautiful wife was the model, established his fame and this was followed by the "Loves of the Gods" and many other well known tapestries. Under the Regency, during the childhood of Louis XV the huge apartments of Louis XIV were divided into smaller rooms, with lowered ceilings and beautifully carved walls, which left no place for magnificent tapestries, and their use was soon restricted to daintily designed and delicately woven screens and furniture coverings, the finest being a set of twenty designed by Boucher and woven at the Gobelins for Mme. de Pompadour, but most of them were woven at Beauvais, from exquisite cartoons by Boucher and Oudry, whose illustrations of La Fontaine's Fables were very popular.

English tapestry works were established at Mortlake in 1619, with weavers from Flanders, who produced tapestries of rare beauty and texture and the industry flourished for many years until discontinued for lack of funds. Later John Vanderbanc, who had charge of the royal collection of tapestries established an atelier in Queen Street, Soho, where he wove a rare and unusual group of tapestries with Oriental scenes inspired by Chinese lacquer. Among the most celebrated of these Indo-Chinese tapestries was the set of four originally woven for Elihu Yale about 1700 and which were inherited by his direct descendant, Lord North, of Glenham Hall and it is particularly interesting to learn, that through the courtesy of a generous patron, these famous tapestries are now hanging on the walls of Yale University.

Illustrated is one of those rare Vanderbanc Indian tapestries, the subjects depicted in interesting cloud-like areas, the main theme shows an Indian prince being carried in a sedan chair to the awaiting princess, additional scenes represent various avocations, hunting, tea-drinking and others, bordered with conventional floral designs. The figures are woven in light tones, with verdure and flowers in natural colors on a tête-de-nègre ground. The great decorative charm of this tapestry as well as its rarity and intrinsic value makes it extremely desirable, especially for Queen Anne and Georgian interiors to which it is particularly suited. Another delightful tapestry illustrated is a Flemish 17th Century panel depicting the "Judgment of Paris", the story of the golden apple.

All the gods were invited to the nuptials of Peleus and Thetis, except Eris or Discord, who enraged at the slight, threw a golden apple among the guests, with the inscription "For the Fairest". Thereupon it was immediately claimed by Juno, Venus and Minerva. Jupiter, unwilling to decide so delicate a question sent the goddesses to Mount Ida where the beautiful shepherd, Paris, was tending his flocks and submitted the decision to him. When the goddesses appeared, Juno promised him power and riches, Minerva, glory and renown in war, Venus, the fairest of women for his wife, each attempting to bias his decision in her own favor. Paris decided in favor of Venus and gave her the golden apple, thus making the other goddesses his enemies.

Tradition says that tapestry has been woven at Aubusson from time immemorial and the two examples illustrated testify to the beauty of the designs in the 16th Century. An honorable place in the history of American achievement should be given to those tapestry weavers, who visioned in the revival of this great art on alien soil, the reproduction of those marvelous masterpieces which forever will remain the glory of past centuries, as well as the production of modern hangings which are the pride of present day creators.

Fashions in Window Decoration

(*Continued from page 57*)



PHOTO BY MATTIE EDWARDS HEWITT

Charming effect in sunroom with sheer gauze curtains over shades of glazed chintz, brilliantly figured. Bamberger, decorator

red and brown predominate in the cretonne.

Among the newer window accessories is a narrow cornice particularly well adapted to the simplicity of Early American rooms. Its most attractive version is in maple, although it may be had in almost any wood finish as well as in pastel shades. Wood pole sets and curtain rings not only continue to gain favor with Colonial draperies but are finding acceptance in Empire and Spanish rooms. The wrought-iron swinging crane is lending its usefulness admirably to casement windows. In addition to the conventional Spanish and Tudor cranes of spear and battleaxe inspiration, one fixture house is featuring a new Diana crane of much grace and delicacy. In wrought iron with gold finish, the slender straining bodies of the hounds form a fluid pattern which one decorator used effectively with figured chintz in a rough plastered arched hallway.

To the beauty of casement windows, a utility feature has been added recently that will inevitably receive a grateful acceptance this summer. The integral screen, as it is called, is flat and has no marring or conspicuous holes or slots. It fits easily into all types of casements made by this particular company and can be easily inserted or removed. The screen in no way interferes with the operation of the casement which is adjusted at any desired angle by a special fastener.

The drapery fixture designer makes his contribution to the nursery in the form of an ivory curtain rod which boasts a playful group of animals in bright colors for its center ornament.

An excursion into the new draperies, incidentally, is not complete without some mention of the fascinating fabrics for the child's room. Scenic prints, naturally, have a strong appeal to the inquiring mind and pictorial imagination of the young. One of the most whimsical of the juvenile draperies is a cream glazed chintz on which small springtime flowers and insects and animals abound in gay profusion. The coloring is raspberry and green and the careless proximity of wee lambs and lilies-of-the-valley makes the prints particularly delightful. A small patterned chintz comes in soft tones of tan and brown, enlivened with curtesying figures of Colonial days. The modern textiles, too, are excellent for children's rooms because of their clear, fresh tones and amusing patterns.



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Of the charming interiors designed by a staff decorator to be seen at these Galleries none interprets the spirit of gracious formality and achieves artistic balance more effectively than this lovely boudoir. The various details of background, draperies, lighting effects, furniture and textiles may be installed, in all their harmonious completeness, at any distance.

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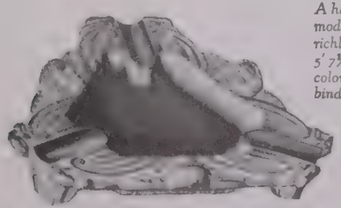
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—what conditions determine the choice of curtains for a room?
—the kind of floor covering to use when the upholstery and draperies contain design?
—what determines the choice of Oriental rugs?
—what determines the choice of lamps for certain rooms?
—how wall lights should be placed in a room?
—what is meant by advancing or receding colors?
—the neutral colors?
—the difference between tones, tints and shades?
—how to build up a color scheme for a room and what conditions determine the choice of colors?
—what rules determine the placing of furniture in a room?
—what rules determine the choice of furniture for various rooms?
—how to combine various styles together in the same room?
—how texture affects the looks of a fabric?
—what points are to be considered in selecting upholstery materials?
—how to make slip covers?
—how to combine various textiles in the same room?
—when rooms should be left without pictures?
—how pictures should be hung?
—how to hang a group of pictures?
—how etchings should be hung?
—why painted furniture is suitable for bedrooms?
—what three important factors must be accomplished in furnishing an apartment?
—the best colors to use for backgrounds in an apartment?
—how books may best be accommodated in a small apartment?
—the four great style periods of furniture?
—how to distinguish the various period styles?
—what two pieces of furniture are characteristically American?
—how to draw patterns for valances and draperies?
—how to make a French heading?
—how to design and make draperies for arched topped windows and doors?
—how to make and hang portières?
—how to line over-draperies?

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—how to make a festoon drapery?
—how to make a cascade drapery?
—how to make and hang Dutch curtains?
—how to treat mullioned windows?
—when to use Venetian blinds?
—how to attach rings and hooks to draperies and portières?
—how to make the puffed valance?
—how to make a bed canopy?
—how to cut and hang scarf draperies?
—how to treat a group of three windows?
—how to place rods and poles?
—the proper draperies for a living room?
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—how to balance a color scheme?
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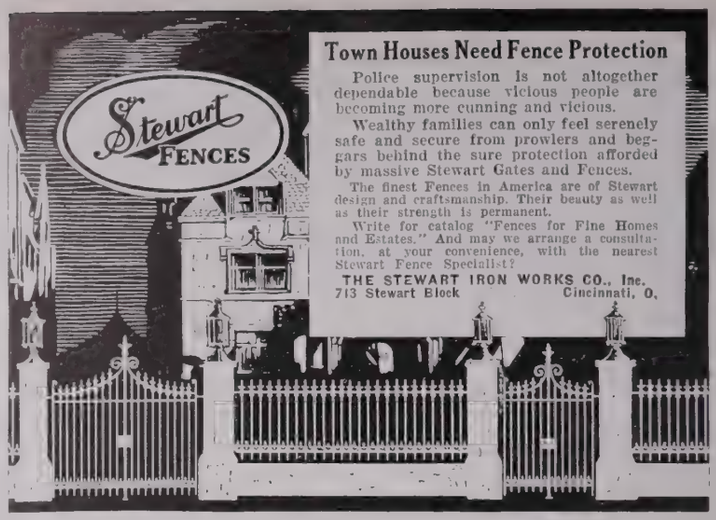
Good Flooring

(Continued from page 78)

made linoleum, resembling marbleized surfaces; and special figured designs in silhouette that may be used with other types of linoleum floors. A "cork carpet" is another product of linoleum factories which is particularly noiseless and which softens footsteps. In some there is much richness and variety of colors.

Rubber tile floors are coming into increasing use for floors of all types, for both practical and artistic effects. These floors, likewise, are soft and resilient, non-slipping and noiseless and, in certain colorings, they show surprisingly little effect of dust or dirt from footmarks. They resist abrasion well and are liquid-proof to a high degree, being suitable for bathrooms and for kitchens. Another merit is that they require small maintenance, since under ordinary use, they need be waxed but three or four times a year, and mopped once or twice a week with a damp mop. These rubber tile floorings come in a score or more of colors, plain or veined somewhat like marble. This veining has been developed to possess an individuality of its own, and is not a perfunctory imitation of marble veining. The flooring comes in a wide range of block sizes, and is supplemented by special shapes for cone wall bases, wainscot and other details. These qualities, one readily sees, make rubber tile flooring desirable for almost any type of flooring use, in the master's portion as well as for the service portion of the house. It is particularly desirable for artistic flooring effects in apartments, especially where one does not care to go to the expense of a permanent marble floor for foyer or vestibule or sunroom. Its rich coloring and distinctive pattern show to great advantage.

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However, here is a story of a man who fell asleep on the job and received a surprising reward. It illustrates the understanding character of Mr. Tracy C. Drake, president of THE BLACKSTONE HOTEL, Chicago, and more recently, theatrical producer, making his vivid presence felt in the theatrical world by his accomplishments at THE BLACKSTONE THEATRE . . . next door.

* * *

One night Mr. Drake picked up the telephone in his suite to request service. Second . . . after second ticked away without the customary prompt response. Patience gave way to impatience . . . impatience to curiosity. Mortified that his guests should be subject to similar inattention, Mr. Drake set forth to investigate. There at the seat of the trouble Mr. Drake found the service operator in blissful and sonorous repose.

It is easy to picture the consternation of the erring man as he was awakened. Picture his even greater trepidation as Mr. Drake admonished him to keep awake the remainder of his watch . . . and to report to Mr. Drake's office before leaving duty the following morning.

In the expected order of things the incident would close at about this point. But because Mr. Drake does not permit routine to take the place of judgment there is an interesting sequel.

Remorse changed to amazement as the reporting operator heard Mr. Drake inform him next morning that . . . *his salary was to be increased!*

"It is quite evident", Mr. Drake continued in his explanation, *"that you are not very interested in your job or you would not have fallen asleep. I am giving you an increase in salary to see whether you will show more interest in your work . . . to keep you awake when you are on duty."*

It is quite unnecessary to add that this man has never since ceased striving to give maximum service.

This is just one of the many incidents that illustrate the unusual methods by which Mr. Drake maintains the orderly balance of things at THE BLACKSTONE HOTEL, Chicago. It demonstrates perfectly the original viewpoint which colors his more recent work as producer of plays at THE BLACKSTONE THEATRE.

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. . . "AN ADDRESS OF DISTINCTION"

Among the New Books

(*Continued from page 54*)

father, a mother and a child. The father has known all along that there were dwarfs among his ancestors, but because he himself is above normal height he cannot admit the possibility that a child of his own might be a dwarf and, after the child is born, he cannot admit that he is responsible. The mother faces the possibility that her child may be a dwarf and she tries to reconcile herself and her husband to their disappointment when the abnormal child is born. The father is cruel only because it is his way of denying his responsibility. The mother understands and is protective toward the child and sympathetic toward the husband; but as the child grows older emotional complications develop in the family which are straightened out only by suffering and trial and error. The abnormal child is something of a genius, compensating in talent for his deficiencies of physique. The story is compact, moving, economically handled and decidedly impressive.

"DAWN"

No book I can recall having read in recent years has left so deep an impression upon me as "Dawn" (Liveright), which is Theodore Dreiser's autobiography of his early youth. It is prolix (it runs to about 300,000 words) and it is replete with passages of quite graceless writing; but it is so uncompromisingly honest in Dreiser's self-revelation, so complete a picture of his family and the time and towns in which they lived, that I believe it will take its place among the great classics of autobiographical writing. Not even Rousseau has been more unsparing of himself than Dreiser; at no point can you point to this record and say, "There he is preening himself" or "There putting up a false front".

The portrait Dreiser paints of himself is not flattering or noble, but it is a strangely moving and human one, and one cannot help but marvel at the fact that from such an unpromising boy and among such disadvantages of surroundings there should emerge the author of "Sister Carrie" and "The Financier".

Dreiser was born of a German Catholic father and a Mennonite mother in Terra Haute, Indiana. The father was a skillful artisan and apparently a man of considerable business ability who built a woolen factory and enjoyed a degree of affluence until a fire destroyed the factory on which there was no insurance and financial disaster overwhelmed him and left him bewildered and beaten. He took refuge from the blights of this world and became a fanatical Catholic in his reliance upon the blessings of the next.

And it was for this that Dreiser could never quite forgive him. In fact perhaps the one flaw in Dreiser's understanding and sympathy with the characters he depicts in his book is in his failure to appreciate the discouragement his father had suffered from fate.

This incomplete sympathy of Dreiser's is natural enough and he compensates for it in his brooding sympathy with the plights of all the others he depicts. The book, lest you misunderstand, is not all shadows and sorrows: there were bright days and gay days even in Dreiser's boyhood and in his youth's awakening there was an idyllic romantic love and there was also the beautifully protective influence of his beloved mother. Dreiser's extraordinary memory, his sensitivity to the details of milieu, his faithful representation of life as he sees it are qualities which make this autobiography the great document it is and they are the qualities which have given him his high stature among novelists of his time.

"FATHER"

For light summer reading I can discover no new novel on the summer list that is more likely to be generally enjoyed than "Father" (Doubleday, Doran) by that beloved author who is content to sign herself just "Elizabeth". She is the author, you recall, of "Elizabeth and Her German Garden", "The Enchanted April", etc. This story has to do with Jennifer's romance and her escape from the necessity of living her life for her father's comfort and convenience. The father is a fussy and pampered novelist, writing precious and prurient stories prized by the intelligentsia but not sold in great quantities, who had been sheltered and kept from irritations by a wife, who on her deathbed exacts a promise that Jennifer, too, will sacrifice herself for him. But one day the father comes home with a pretty flapper whom he has married and Jennifer is released from bondage to cast her eye upon a repressed clergyman. It is all amusing romance, touched with delicious satire.

"GREEN HELL"

Julian Duguid's "Green Hell" (Century) is a book of exploration and adventure in the tropical jungles of Bolivia. It tells the story of a junket that was most irresponsibly begun, only one man of the party—nicknamed "Tiger Man"—who knew anything about the country and of the terrors and dangers they went through. There is a non-professional, non-scientific air about the narrative which makes it more enjoyable than most books of travel.

"THE CALIPH OF BAGDAD"

All lovers of O. Henry will want to read "The Caliph of Bagdad" (Appleton) by Robert H. Davis and Arthur B. Maurice. It is a new biography of the great short story writer and includes much new material bearing upon the life of the very reticent William Sydney Porter, who hid behind the pen-name of O. Henry and various other aliases. The book is episodic and anecdotal and is by no means the definitive biographical study of the subject; but Davis knew O. Henry about as well as any person ever came to know him and dealt with him as an editor who bought O. Henry's stories over a period of years. They sift the old yarns about O. Henry and add new ones; they include a number of letters hitherto unpublished; they write of his haunts and lodgings and habits in New York when he was the Haroun-al-Raschid of the Four Million, and they relate many human interest episodes concerning him.

O. Henry was born in Greensboro, N.C., in 1860; there as a boy he learned pharmacy by clerking in a drug-store and there he achieved a local reputation as a cartoonist; he went to Texas because of weakness of his lungs, worked on a ranch, wrote for newspapers, married and settled down with a wife and child as teller in a bank. The bank was conducted on appallingly loose principles

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Among the New Books

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and O. Henry (then known as Porter) resigned when there was a shortage discovered in his accounts. A year later upon receiving word that a federal warrant had been issued for his arrest, he skipped the country and went to Honduras. He returned on learning of the serious illness of his wife, stood trial and was sentenced to serve a term in Ohio penitentiary. He was released because of model behavior after 33 months. He went to Pittsburgh where he continued writing short stories for which he had found a market while in jail. He later went to New York, where he lived and wrote for the rest of his life in the neighborhood of Gramercy Park. He was a spendthrift, indifferent to money, and an inordinate drinker, consuming two quarts of whiskey a day, but on the testimony of his biographers never losing consciousness or balance under the influence of liquor. As his fame mounted steadily and the prices his stories brought also mounted, he became increasingly secretive. The Messrs. Davis and Maurice have been tender to O. Henry's memory and they have succeeded in giving that color and romance to the New York of O. Henry's day which we associate with the Caliph of Bagdad's stories.



Rupert Hughes, author of "No One Man," story of the struggles of a society girl against conventions. Published by Harper & Bros.

"FATHER MALACHY'S MIRACLE"

Once in a blue moon there comes a wholly satisfying work of gentle jesting at the foibles of men. Such a work is "Father Malachy's Miracle" (Doubleday, Doran) by Bruce Marshall.

"Father Malachy's Miracle" is comparable to "The Crock of Gold", "The Revolt of the Angels", and the early Chestertonian novels. It is rich in phrasing; it is witty and it is fun.

Throughout all this delightful fantasy there are quaint human and amusing characters etched to the life with masterly strokes. This is a book to keep and read and re-read for the savor of the style and for the sweet humor of it.

"NO ONE MAN"

Rupert Hughes's "No One Man" (Harper's) is the story of an ultra-modern young woman of wealth and social advantages who starts out with conventional enough ideas about marriage but marries a man who thrills her less than another man who had kissed her and who sets out to rectify her mistake by leaving her husband and making a play for the man she missed. It is an agreeably written tale, rather disturbing in its implications.

DEVELOPING WRITERS

To Joseph T. Shaw, as editor of *Black Mask*, goes the honor of having discovered and developed the brilliant talent of Dashiell Hammett, a phenomenon among modern writers of detective stories. Hammett's hero, Sam Spade, the detective in "The Maltese Falcon" is one of the superb character creations in modern fiction.

Mr. Shaw writes me: "A few years ago we set ourselves the aim to produce in this magazine a new type of detective fiction in place of the old formula sort, with crime and solution as its chief and often only motivation." That was an inspired and magnanimous aim.

Hammett, who was formerly a Pinkerton operative, worked out his scheme of things in *Black Mask*, and, because he has a narrative gift that is trained down like a boxer to a taut springiness and precision, he has emerged as the most talked of contemporary writer of detective fiction. He has written four novels, and the best of these is "The Maltese Falcon" (Knopf).

Another writer Mr. Shaw has nurtured and developed in *Black Mask* is Raoul Whitfield and before the field gets too crowded with people congratulating Mr. Shaw on his discovery and shouting applause to Whitfield, I want to get in a yell for him. Take a look into his new novel, "Death in a Bowl" (Knopf). If you get that far, you will be glued to your chair until you finish reading it. So far Whitfield seems a notch below Hammett as a character creator and he is not as careful a writer as Hammett; but he is inventive and dramatic and his hard-boiled people are hard-boiled people.

"THE ROAD BACK"

There seems to be some difference of opinion among readers and reviewers as to whether "The Road Back" (Little, Brown) by Eric Remarque is as good as "All Quiet on the Western Front" and all I can say is that I read the second novel with as much interest as I did the first. It is the story of the returned soldier's attempt to adjust himself to civilian life after the brutalities of existence at the front; and in this case the adjustment is more difficult than in countries where there is peace, because in Germany defeat in the war led to the collapse of the empire, internecine strife, and revolution at home. Remarque's returned soldiers are depicted as meeting the new situation as their temperaments dictated, the harsh realities of home conditions proving to be as scarifying to the soul of the sensitive youth as conditions were at first at the front.

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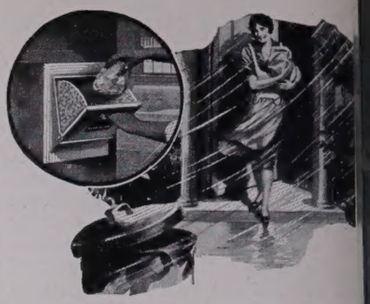
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